



John Sparrow





FAÇADE OF THE HOUSE OF AMENOPHIS

COURT

OF

AMENOPHIS

Facade No XII

LEFT WALL

OUTER

No XI



FACADE TOWARDS

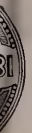
EGYPTIAN COURT

BRADBURY AND EVANS

PRINTED FOR THE CRYSTAL PALACE, BRADBURY AND EVANS

WALLS AND ARCHES, NO. XI & XII

CRYSTAL PALACE



By SAMUEL JOHNSON

WITH AN HISTORICAL NARRATIVE

JOHNSON

THE
GREEK COURT

ERECTED IN THE
CRYSTAL PALACE,

BY OWEN JONES.

DESCRIBED BY GEORGE SCHARF, JUN.

F.S.A. F.R.S.L. &c.



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1854.

THE HISTORY OF THE

2

PREFACE TO GREEK COURT.

No adequate idea can be formed of the vast Collection of Sculpture brought together in the Greek and Roman Courts of the Crystal Palace, until it is remembered that at one glance we behold objects which under ordinary circumstances, would require years to have seen. I am not aware of any other collection in Europe of this nature equally extensive, and equally accessible to the public.

Great praise is due to the judgment and exertions of Messrs. Owen Jones and Digby Wyatt for the high character and importance of the collection, which even in its present state, is to be regarded as one in comparative infancy.

By the aid of these gentlemen we already see much that has hitherto been unattainable, except by laborious foreign travel. Much that is deficient in the Crystal Palace collection may be remedied, without difficulty, at home. It is well known that many works of the highest order of merit, some of them actually superior to renowned and extensively seen specimens in foreign museums, are in English private residences, where the public in order to see them must necessarily become intruders.

It is to be hoped that means will be afforded us by the fortunate possessors of such treasures to examine them in this building side by side with rival works from the Vatican and elsewhere. I feel persuaded that in most cases the advantage would be greatly in favour of the English examples,

and, now that the art—science I was about to say—of moulding has attained such perfection, the most delicate objects may be cast without the slightest injury. The plates in the magnificent publications of the Dilettanti Society sufficiently show the importance of the specimens alluded to, and the deposit of such casts in this great educational assembly would materially extend the sphere of public instruction, and in no small degree relieve private individuals from the frequency of applications for admission to their private dwellings.

The Greek and Roman Courts contain only a few specimens from the British Museum. That institution is liberally open to the public, and the principal aim here is to afford a sight of those objects which are more difficult of access. Some statues from the Elgin Collection have been introduced for the sake of affording an immediate comparison with some of the principal continental celebrities.

The same motive has influenced the selection of subjects for the illustrations in these pages; it has been thought preferable to give objects NOT to be seen at Sydenham, as a means of affording ADDITIONAL information.

When Mr. Samuel Phillips offered me the duty of preparing these descriptions, I accepted it without being rightly aware of the number of subjects to be particularised; he expressed great confidence in the manner in which I should execute my task, and I have laboured strenuously accordingly. I gladly take this opportunity of thanking him for several important suggestions, and for his great encouragement and interest during the progress of my three books. I feel particularly grateful to Mr. Owen Jones for much information, and for the kind manner in which he has followed my suggestions as to the arrangement of some of the Sculptures. It is extremely difficult to unite an archaeological system with due attention to

architectural effect; but he has contrived, without the slightest detriment to the latter, to place those statues, which *seem* to be copies, within sight of one another, so that important differences are made perceptible, which would not otherwise be apparent. I beg to acknowledge much friendly advice and assistance from Mrs. Jameson; and am deeply indebted to my friends of the department of Antiquities in the British Museum, not only for valuable assistance during the progress of my work, but for the greater part of the information brought to bear upon its commencement. I therefore offer sincere thanks to Mr. Hawkins, Mr. Birch, Mr. Vaux, Mr. Burgon, and Mr. Oldfield. To Mr. Charles Newton, from whose Essays I have often quoted verbatim; to Mr. Penrose and Mr. Watkiss Lloyd; to the Chevalier E. Gerhard, Dr. Panofka, and Dr. Waagen, of Berlin; to Dr. Emil Braun, of Rome, and Professor Thiersch, of Munich, I beg to express my grateful thanks and acknowledgments. The same are also due to M. Le Normand, the Keeper of the Cabinet of Medals, at Paris, for important information respecting the Coins of Cnidos and other cities, accompanied by beautiful impressions from the originals.

CRYSTAL PALACE,

June, 1854.

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The Parthenon in its present state, viewed from the N.W. angle.

THE GREEK COURT.

DESCRIBED BY GEORGE SCHARF, JUN.

ARCHITECTURAL ARRANGEMENT OF THE GREEK COURT.

THE principal Greek statues and basreliefs are contained within the Greek courts. These courts present an external façade with three entrances on the western side of the nave. The courts are placed, according to the chronological position of Greece in history, between those of Egypt and Rome. The order is Grecian Doric; the proportions have been copied from the temple of Jupiter at Nemea, which are less massive than Doric buildings usually are. The centre and larger entrance leads into the principal Greek court, and the two smaller into the side courts. On the architrave over the principal entrance is a Greek passage from Herodotus. Above the side courts are passages from the celebrated oration of Pericles.

Instead of triglyphs and metopes, as seen upon the model of the Parthenon, and, indeed, with hardly any exception, upon all Grecian Doric architecture, the frieze of this façade is decorated

with wreaths, alternating with names of the ancient Grecian cities renowned for their connection with the fine arts. The entablature and wreaths are adapted from the choragic monument of Thrasyllus at Athens. In that building the frieze is, with the exception of laurel wreaths, at regular intervals, perfectly smooth. The architrave of that monument also bears an inscription (Stuart, vol. ii. pl. 38), and the fillet below the frieze is ornamented with a series of small round dentils.

Inscription over middle entrance—Ἑλλησιν οὐ περί χρημάτων ἀλλὰ περὶ ἀρετῆς ἀγών (Among the Greeks the contest was not about riches but about excellence).

Inscription over right hand entrance—Φιλοκαλεῖν μετ' εὐτελείας (To pursue the beautiful together with simplicity). Implies—Without extravagance either in style or cost.

Inscription over left hand entrance—Φιλοσοφεῖν ἄνευ μαλακίας (To pursue science without enervation). Implies—To cultivate speculation and theory without prejudice to habits of practical activity.

The monogram within the wreaths contains the initial letters of the Muses, Graces, the Good and the Wise—Μουσais, Χαρισιν, Αγαθοis, Σοφοis.

The names of towns upon the external façade beginning from the extreme left next to Egypt, are Alexandria, Rhodes, Ephesus, Mitylene, Ægina, Delphi, Eleusis, Athens, Corinth, Argos, Mycenæ, Sicyon, Olympia, Agrigentum, Pæstum, and Byzantium next the Roman Court.

On passing through the main entrance we come into the central Greek court. It is square, and being surrounded by porticoes, resembles a Greek *agora*, or place of public assembly, the *forum* or market-place of the Romans. The same order of architecture is continued, and the names between the wreaths on the frieze are those of poets, philosophers, artists, and a few of the chief patrons. The list begins over the door by which we have entered, where the name of Homer, in archaic characters (*See* Introduction, p. 22), appears supported by two Greek artists, the first and last of celebrity—Dædalus, the Homeric personification of the formative arts, and Anthemius, the architect of Santa Sophia at Constantinople. The names thus continue to the right:—Homer, Dædalus, Eucheir, Eugrammus, Hesiod, Archilochus, Terpander, Solon, Alcæus, Hermogenes, Peisistratus, Sappho, Stesichorus, Pythagoras, Bathycles, Polycrates, Thespis, Ctesiphon, Metagenes, Pindar, Hiero, Onatas, Æschylus, Hippocrates, Cimon, Herodotus, Phidias, Pericles—with Pericles begins a more recent character

(See Introduction, p. 28) — Ictinus, Thucydides, Sophocles, Polycleitus, Euripides, Polygnotus, Socrates, Myron, Callimachus, Plato, Scopas, Parrhasius, Zeuxis, Demosthenes, Deinocrates, Ptolemy Soter, Artemisia, Lysippus, Apelles, Archimedes, Ptolemy Philadelphus, Theocritus, Eratosthenes, Hipparchus, Apollodorus, and Anthemius.

PAINTINGS IN THE GREEK COURT.*

Three of the paintings on the wall of this court are intended to illustrate the Grecian mythology, comprising a few of those incidents of fable which led to a more extended development ; and the fourth refers to the construction of the Parthenon, affording a combination of portraits of the leading personages of that period. These paintings are prepared and executed under the superintendence of Mr. George Scharf, jun.

The first subject, to the left on entering, is Olympus. The gods are assembled to celebrate the marriage of Peleus and Thetis, whilst Discord (Eris) is retreating with malice in her countenance, having cast the golden apple, inscribed "to the fairest," on the board. The central portion of the painting exhibits the Judgment of Paris, who is awarding the apple of Eris to Venus (Aphroditê). That goddess in return promised him the fairest woman in the world ; and accordingly the right extremity of the painting is occupied by the elopement of Helen with Paris.

The painting to the right, above the statue of Laocoon, relates to the fall of Troy. On the left hand Thetis is seen presenting the divine armour to her son Achilles, and in the centre Priam is supplicating him for the body of his son Hector, who remains partly attached to the chariot wheel. Ajax approaches Cassandra, and the treacherous horse appears within the walls of the city. Menelaus leads his wife home to Sparta ; and, on the extreme right, towards the Roman Court, Æneas, the son of Venus, is seen escaping with his father Anchises and the young Ascanius to Italy, where he became the founder of the Roman nation.

The painting opposite to Olympus is devoted to the infernal regions. In the centre, Orpheus is playing to Pluto (Hades), who is enthroned with his queen, Proserpine (Persêphonê). Their attendants and some of the tormented surround them, entranced by the melodious strains of the poet. Eurydice and Mercury, ready to transfer her to the regions of light, with Charon in his boat,

* These paintings are still in progress. The description has been taken from the cartoons in Mr. Scharf's studio.

form the right hand group ; on the opposite side Hercules appears carrying away Cerberus by main force.

The fourth painting, towards the Roman Court, relates to the government of Pericles, and the operations of Phidias. The great sculptor is represented in the act of exhibiting his model for the statue of Minerva (Athênê) to adorn the interior of the Parthenon, which appears in the distance almost completed. These figures, supposed to be stationed at the entrance of the workshop of Phidias, which is said to have been at the north-east extremity of the Acropolis, contains portraits of the most leading characters of the time. Among them Pericles, Aspasia, Socrates, Sophocles, Phrynichus, Herodotus, Thucydides, Pindar, Aristophanes, and Xenophon, a child, may be distinguished.

Proceeding onwards we enter the atrium under the gallery. The square Piers or Antæ from Eleusis, Priene, and other examples. The richly decorated ceiling is copied from the existing remains in the temple of Bassæ in Arcadia, and the Propylæa at Athens. The diagonal paneling or coffers adapted from the former. Upon the walls of this atrium have been arranged some of the finest specimens of Grecian bassi-rilievi ; the originals of the greater part of them are still to be seen at Athens.

The chief architectural feature of the Long Gallery is a model of the west front or posticum of the Parthenon.

THE MODEL OF THE PARTHENON.

This is intended to represent, as accurately as possible, the west front of the Parthenon, or Temple of Minerva, at Athens. The resemblance has been preserved, as far as a projection, necessarily limited by the large scale of the model, and placed against the side wall of the corridor, would admit ; in order to give an idea of the manner in which the resemblance has been sustained, we would remark, that the one column in relief represents the seventeen in the flank of the actual temple.

The scale of the model is two-ninths, or about $22\frac{1}{2}$ per cent. of the original size.

The Parthenon, sometimes called the Hecatompedon, was built under the administration of Pericles, B.C. 444. Ictinus and Callicrates were the architects, and Phidias had the general superintendence of the works. The cost of the building is supposed by Leake to have been 1000 talents, equivalent in value to about 700,000*l.* at the present day. The whole edifice was constructed

of Pentelic marble, with the exception only of the tiles, which were Parian, and it was completed B.C. 438.

The Parthenon was dedicated to Minerva (Pallas Athênê), the tutelary goddess of the Athenian state. The temple of a deity was considered as a residence, and the statue within the *cella*, or principal chamber, the symbol, or more than symbol of a bodily presence. The name of the Parthenon means literally the house of the virgin goddess. Within the *cella* stood the matchless statue of Pallas Athene, in gold and ivory (p. 29), one of the two greatest works of Phidias. The whole of the decorations of the building formed one great design, or sculptured poem in her honour, tracing out her connection with the soil of Attica, celebrating her chief exploits, and indirectly blending her glory with that of the people of whom she was the tutelary deity. The sculptures generally had reference either to the deity to whom the temple was dedicated, or to the state by whom it was erected. They may be divided into three classes. 1. The statues of the *Pediments*, the triangular spaces surmounting each end of the temple, which consisted of statues much beyond the size of life. 2. The *metopes*, or alto-reliefs, filling the square spaces between the pediment and the capitals of the columns. They alternate with other rectangular divisions on the same line, called *triglyphs*, because they are divided into three parts by grooves or channels. 3. The *frieze*, a band of bas-relief figures, representing a procession, which runs entirely round the top of the external wall of the *cella*. It may be seen in the model, high up behind the capitals of the columns, and a large portion of the frieze, the size of the original, extends along the west and north walls of this long gallery.

The extreme height of the Parthenon, including the base, was 64 feet; its dimensions 228 feet by 101; the columns, 8 at each end and 17 at the sides, were $34\frac{1}{4}$ feet high, and $6\frac{1}{4}$ feet in diameter. The temple had a portico at either end.

The order of the architecture is Grecian Doric. Mr. Penrose's own words, in Murray's "Handbook to Greece," will best convey the thoughts of an artist and scholar:—

"In this temple an architecture which had gone on through centuries of refinement, until it culminated there, was combined with the work of the greatest sculptor Greece and the world ever produced; and unless we take into consideration this perfect union of these two arts, we cannot do justice to Greek architecture, much less the Parthenon. Painting also was there; and although we cannot thoroughly realise the part it played in the magni-

ficient diapason of the three sister arts, we dare not question its propriety."

The sculptures in the pediment represent, as Pausanias informs us, the contest between Neptune and Minerva for the soil of Attica. Unfortunately for us, Pausanias was scanty in his details of the Parthenon, because so many works then existed on that subject. Ictinus the architect had left an elaborate treatise on its construction; Polemo wrote four, and Heliodorus fifteen books upon the Acropolis of Athens. All these works have unfortunately perished.

A great deal has been written in modern times respecting the identification of particular figures in the western pediment. Unfortunately the greater part of the originals has been destroyed. There can be no question as to the main action upon the authority just cited. This represents the rival deities in the middle of the pediment, Neptune on the south and Minerva on the north; true to the relative positions of sea and land—the former with his weight thrown a little back towards the south, as though commencing to yield ground; the latter leaning slightly forward towards the north, and about to advance across his path; and thus, while the expression of actual collision is avoided, that of an advantage obtained is clearly rendered. The figure of Neptune is nude and more than eleven feet high in the original, and that of Minerva is, as usual, draped, and not much less in height. In their action they cross each other, and contrast with astonishing vigour with the regular lines of the architecture. On the extreme left is the beautiful recumbent figure of the river god Cephissus, more commonly but incorrectly called Ilissus.

Then Cecrops and Aglauros (the original group still remaining at Athens). Next a group consisting of attendants on Minerva, Pandrosos, Hersê, and others, with a female figure driving a chariot. Behind the chariot was Erechtheus. The horses' heads were close to the raised right hand of Minerva. On Neptune's left, *i.e.* southwards, was Amphitritê seated in a chariot drawn by sea horses, with a dolphin at her feet: Thetis stood behind the chariot. A group of four goddesses attendant on Neptune followed, the first having a child on either side of her. Then Venus on the lap of Dionê, and Tethys, and lastly Ilissus and Callirrhœ—the corners being thus occupied by the local rivers, so that the whole pediment represented Attica.

The eastern pediment had reference, as Pausanias informs us, to the birth of Minerva. The entire centre, to the extent of thirty-

five feet, had unfortunately been destroyed before any delineation that has reached us was made. We can only describe them by the statues now in the British Museum. Hyperion or Day rises in the south—the left-hand corner. Next came the figure commonly called Theseus, but by Brönsted, Cephalus. Then the Seasons. The opposite angle was filled with the horses belonging to the chariot of Night going down. The figures next to these were the Three Fates.

The earliest drawings that we possess of the sculptures of the Parthenon are of the date 1674. When the Marquis de Nointel was in Athens, he employed a French artist, Jacques Carrey, a pupil of Le Brun, to make sketches of all the sculpture at that time visible upon the building. These drawings are still preserved in Paris, and they not only show the original arrangement of the figures, but include many statues that were afterwards destroyed. Sir George Wheeler and Dr. Spon visited Athens in 1676, and gave in their journals the first minute accounts of the ancient city. The buildings of the Acropolis were then almost in a perfect state, but in the year 1687, when Athens was besieged by the Venetians under Morosini, the Parthenon was shattered by the explosion of a magazine of gunpowder, caused by a shell, which dislodged many of the statues and destroyed the central part of the building. When the Venetians became masters of the city, Morosini endeavoured to remove the central statues in the western pediment, but, from want of sufficient means, and owing to the unskilfulness of those employed in the work, many of the finest fell as they were being lowered, and were dashed to pieces.

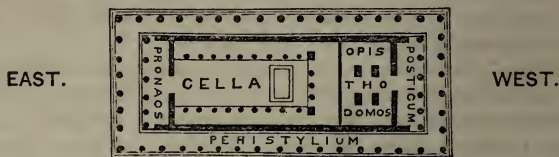
It has been supposed that there were originally no less than forty-four statues on these pediments; of these, thirteen fragments are now in the British Museum, and two occupy their ancient position on the temple. No more remain. Of the metopes, originally ninety-two in number, fifteen have been removed to London and one to Paris. One on the south side, west end, still remains at Athens; it is seen in the right hand-side of the model. The remainder, especially at the east and west ends, have been so extensively damaged or mutilated, as to render them unintelligible without careful study and minute examination. The original length of the frieze was five hundred and twenty-five feet; of this three hundred and thirty-five feet still remain, which, together with the drawings by Carrey, afford us a tolerably complete idea of the whole.

The extraordinary richness of decoration, of which the Doric

architecture is susceptible, cannot fail to be noticed. In fact, the architecture may be considered as a glorious frame for the sculpture contained within it. This specimen is very different from the many dry and hard copies of the architecture which were executed in the beginning of the century in London and other parts of the country, where either poverty of design, the want of funds, or the difficulty of introducing sculpture into ecclesiastical buildings, had limited the Doric, then so much in fashion, to a blank well-squared and plumbed frame-work of cold gray stone, in which no designer had ever dreamt of the many subtle refinements of curved lines, and surfaces of various inclination, with which the latest investigations have shown that the creative taste of the Greeks modified its otherwise too severe and rigorous forms.

The forms of the architecture have been copied with great pains from the most unquestionable data, derived from the building itself. For the sculptures, though these have demanded rather more from the hand of restoration, there is better authority than could have been found for any other ancient compositions. Indeed, the authority for these, derived from Carrey's drawings, and existing remains, is most complete and satisfactory.

It is impossible to arrive at equal certainty respecting the painting, or polychromatic decoration, as it is called. Thus much only is well established, that the whole, including the sculpture, was painted, to a greater or less extent.



Ground plan of the Parthenon.

The Parthenon stood on the summit of the Acropolis, at an elevation of about forty feet, or a little more, above the point where the spectator entered the inclosure of the citadel; namely, at the Propylæa.

Dr. Wordsworth calls it "the finest edifice on the finest site in the world, hallowed by the noblest recollections that can stimulate the human heart."

In the model, the eye is placed a little below the stylobate, or upper step on which the columns stand.

The west front, which first met the eye on entering, as we have observed, at the Propylæa, was not the principal entrance to the temple, but was called the *Posticum*. The *Pronaos* which gave access to the shrine was towards the east. The western door, which in the model is represented upon the wall behind the columns, opened to the opisthodomus, where was the public treasury (*See Plan*).

The group of sculpture in the pediment is the grand object in the front.

It will be observed that there are scarcely any but oblique lines in this composition ; so that the contrast with the generally straight lines of the architecture is most effective. The smaller groups, called metopes, which fill the square compartments of the frieze, are composed in diagonal lines. They are much mutilated in the original, but their general disposition is clear, and they represent alternately combatants on horseback and on foot. They have been restored from authentic data kindly furnished by Mr. Cockerell.

The chief architectural refinements to which allusion has been made are the very delicate entasis, or curved outline of the columns.

In the model the shafts of the columns incline inwards, away from the perpendicular, about half an inch. There is a slight curvature in all the horizontal lines, both in the steps and entablature, also in the vertical surfaces of the architrave, frieze, &c. The steps also rise in the middle (speaking as before of the model) about the same quantity, viz., half an inch.

By these refinements great optical advantages are obtained, for the vertical lines would otherwise have appeared leaning outwards, and the horizontal lines bending downwards in the middle ; or, to use the technical phrase, *sagging*. The theory of these adaptations is not very difficult to follow ; but it would exceed our limits. We may refer to the work by Mr. Penrose (under whose direction the model has been constructed), published by the Society of Dilettanti in 1851, in which the whole subject is fully treated.

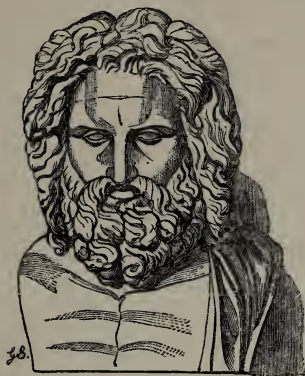
The frieze running along the entire east wall of this gallery, on both sides, and at the end of the Parthenon model, is of the same dimensions as the original Panathenaic frieze. The subjects are taken from the east and west ends of that building. They have been admirably restored by Signor Monti, and are finished in different degrees of colour, to suit the various theories entertained respecting the extent to which the ancients applied

colour to sculpture. The upper part of a Doric column from the Parthenon enables the spectator at a glance to perceive the difference of scale between the model and the original.

The side courts correspond to the stoæ of the Greek agora. In the side toward Egypt the half next the nave contains the names of statesmen and generals of northern Greece and the colonies in chronological order, beginning as before over the entrance into the nave.

The small court on the Roman side has the names of the worthies of Peloponnesus in the first division ; and those of Attica in the second.

INTRODUCTORY OUTLINE OF THE PROGRESS OF GREEK SCULPTURE, TAKEN FROM ANCIENT AUTHORS, AND ILLUSTRATED BY EXAMPLES IN THE VARIOUS MUSEUMS OF EUROPE.



Olympian Jupiter.

At the fall of Nineveh, B.C. 606, Greek art was in its infancy. Egypt, on the other hand, could point to a long series of monuments and works of art retaining all their freshness and beauty, whilst the Athenians had scarcely attained the power of expressing the human form, even in its most ordinary variations. In Asiatic Greece, especially among the Ionians, the arts were far in advance, owing, perhaps, to their proximity to Assyria and Persia—countries whence so many of the refinements of life derived their origin, and with the inhabitants of which the Ionians maintained a constant intercourse and traffic. Egyptian art, ancient as it was at that period, had not improved beyond a certain point. The ruling principle amongst the Egyptians was to go on as they were, and the priests forbade any change in the representation of the human figure. Plato, when in Egypt, observed no difference in works executed 1000 years before and those actually in progress. The Egyptians possessed wonderful scientific knowledge, and were remarkable for their skill in geometry and astronomy. From them the Greeks acquired almost

all their practical experience in these matters, that is, after the commencement of sea voyages ; and it is well known that in the early stages of civilisation intercourse is often carried on between distant nations beyond sea, whilst the inhabitants of an adjacent country are comparatively unknown. Such was the position of the Greeks with respect to Egypt and Asia Minor. All their earliest acquirements came from Egypt, and it was not till after their colonies had been settled in Ionia that direct Persian influence upon them can be traced. Nevertheless, at Sardis, and along the western coasts of Asia Minor, monuments of Assyrian origin existed long before the origin of Greek art. Assyria had thrown a strong influence over some parts of Lydia, in Asia Minor, which was carried far west by the Etruscans, who quitted that district and settled in the north-west part of Italy.



Statue of a Priest found at Nineveh.



Assyrian figure, found by Mr. Layard at Kalah-Shergât.

The Etruscans were celebrated workers in clay and bronze ; and the ornaments and figures wrought by them on these materials are identical with the figures upon the bronze bowls and plates recently discovered by Mr. Layard at Nineveh. This has been singularly proved by a series of bronze embossed ornaments which belonged to a chariot found in Etruria (No. 422, A, B, & c), and confirmed also by many of the engraved mirrors and bronzes of Italy, when

compared with the metal works and engraved alabaster slabs of Assyria.

The beginning of art seems to have been the same in all ages, and amongst all nations. We have not now to consider theories—we must confine ourselves to facts, and begin at the period that is marked by actual records. By them we are convinced that the early progress of art was very gradual. The first attempts at statuary were made in the material most easy to be wrought, such as wood and clay. The statues were little better than mere blocks, surmounted with a rude imitation of the human head. These were regarded as symbols of the Deity, and on particular occasions were decorated with fillets, and dressed in real clothes; for it was long before the sculptors attempted to imitate the folds of drapery in the material of their statues. These early figures remained for a long time destitute of any representation of action in the limbs. The arms hung down by the side of the body, and the legs were close together. The first attempts at suggesting free action began with the arms; and many examples still exist in which the arms are lifted from the body in bold action, whilst the legs remain scarcely separated.

Two statues brought by Mr. Layard from Nineveh (see opposite page) show how the early artists represented drapery, which consists of tight fitting dresses with neither crease nor fold, as appears by the unruffled edge of the borders. Primitive Greek statues of wood similar to these have been found having their limbs covered with variegated patterns as if woven, to suggest clothing. A female figure from one of the early Grecian vases is introduced here to show that the same style prevailed in the early stages of painting. The patterns of her dress are all marked with the most complete straightness and regularity of line.

The very origin of painting was connected with portraiture, and the legend which preserves it, although commonly known, is so full of meaning that it may be cited in illustration. The daughter of a potter at Corinth named Dibytades was in love with a young man who was sometimes absent on long journeys. She, one evening when he was on the point of departure, observed the shadow of his profile cast on the wall by the lamp, and traced it with an outline. Her father afterwards filled the space within it with clay, and made a mould of it: and this lover's expedient thus became the



Draped female figure
from Painted Vase.

beginning of bas-relief also, but the art of expressing form and substance by a single line is a most difficult one, and the story invented by the ancients shows that they recognised the importance of this process as developing a distinct faculty, although Cleanthes seems to have been the first who allowed his work to remain in pure outline.

The first mention of the use of marble in statuary is in Pliny's account of Dipœnus and Scyllis. They were born in Crete during the Median empire, B.C. 580. They worked at Sicyon, and made statues of Apollo, Diana, Minerva, and Hercules. They used the white marble of Paros.

When Sardis fell into the hands of the Persians, B.C. 546, a still more direct influence of Persian taste was opened upon the western nations. About the same time the taking of portrait statues of the victors in the Olympic games was established as customary, and this series of honorary records contributed in no small degree to the perfection the Greeks afterwards obtained in the truthfulness of imitation. In these statues attention was devoted more especially to the body and limbs; the face was comparatively disregarded, for the man was to be recognised by his build, and the capacity of his limbs for action, in fact—answering—if one may speak of the different animals—to the jockey knowledge of the day. When in historical subjects the early statuaries tried to throw a feeling of animation into their faces, they could only do so at the mouth: the corners were accordingly turned up, which produced a foolish grin, perceptible in all the attempts of a primitive age. In the Ægina marbles, for instance, the wounded warriors have their smile manifestly subdued. Minerva again, whose presence in later art would have been characterised by a serious dignity, exhibits in that pediment a broader smile than perhaps any of the other figures.

In the early period of art the various gods were only distinguished from one another by their difference of dress, and particularly by emblems appropriated to them—as the thunderbolt, trident, caduceus, &c. Subsequently, both in sculpture and painting, their names were written upon them. But when the differences of personal appearance had obtained sufficient attention, and the hand of the artist had acquired power adequate to the imitation of these with accuracy, the written adjuncts were no longer necessary. Then Jupiter became distinguished by his full majestic person, Apollo and Bacchus by graceful and slender forms, Hercules by his robust frame, and Diana by her agile limbs; in short, every divinity acquired a peculiar personal appearance so

entirely distinct that attributes at last came to be comparatively of little importance, and in the best period of Greek art were very sparingly introduced.

BAS-RELIEF is the term applied to those sculptures in which the figures or objects project only partially from the flat surface ; it is a style of sculpture which, unlike statuary, partakes of the principles of painting. Bas-reliefs of the earliest times almost invariably display their figures and animals in side view, whatever the action of these may be. The same is the case in the earliest vase paintings, where everything is profile, and painted an equal tint like the silhouette, which the Greeks called *skiagraphs* or shadow-paintings. This has close affinity to the effects described in the story of the potter's daughter, already narrated. The ancient Egyptian sculptures, from which the Greeks learnt so much, display the same peculiarity ; it is perceptible also in the Assyrian basreliefs in the Assyrian Court, as well as in those in the British Museum. In many instances the workman has made great sacrifices in order to present each particular part in complete profile.

ALTO-RELIEF is similar to bas-relief in the figures being also arranged upon a flat ground, but they project more, and are in some parts entirely detached from the ground, as in the metopes of the Parthenon, seen in the model and frieze of the Theseum (Nos. 32 and 56).

Some of the earliest specimens of Asiatic Greek art are now in the British Museum. They are bas-reliefs, which decorated a square monument at Xanthus in Lycia, commonly called the Harpy tomb. The accompanying woodcut shows a few of the figures selected from two different sides.

The Harpy monument of Xanthus probably belongs to the 6th century before our era, and dates from about the period when Nineveh was destroyed. A smile may be discovered on every face, but the minuteness of the features, the exact details of the hands, creases of skin, and delicate folds of dress are carefully attended to in the original. The male figure sitting on a seat displays one peculiarity observable in all early profile representations. Although the face is presented sideways, the eye remains in full view. The same is the case in Egyptian and Assyrian sculpture. A coin with the head of Minerva in the accompanying woodcut evinces a



Early Coin of Athens, with the Head of Minerva. The eye represented in full, although the rest is profile.

like peculiarity. Although of a somewhat later date, chronologically speaking, it is of exactly the same stage in the progress



Portion of Bas-relief from the Ilarpy Monument, representing the Three Graces advancing to Venus.



Portion of a Bas-relief from the Ilarpy Monument, representing a Ilarpy bearing off one of the daughters of King Pandarus, and an armed man receiving a helmet from a seated Divinity, probably the Cretan Jupiter.

of the art. The mouth is represented smiling, and the eye full and strongly projecting.

Coins first consisted of rude lumps of metal, and were afterwards stamped on one side only with simple devices, such as a pomegranate or bird, helmet or flower. The device was afterwards improved into a head, generally of the patron divinity of the country or town where the money was coined, and at a subsequent period the clumsy mark of the hammer, visible on the earliest specimens, was exchanged for some emblem, or device, thus giving to each side of the coin a similar decoration. Portraiture of rulers was not introduced on coins before the reign of Alexander the Great, and he was at first represented as the god Jupiter Ammon, in which character he appears on a coin struck by Lysimachus. During the age of Phidias and Praxiteles, the most flourishing period of Greek art, some of the most beautiful statues of divinities were copied on coins, and occasionally groups of figures were added, so that by this means we can behold transcripts of many celebrated works which perished ages ago. This custom also prevailed in the time of the Roman emperors, but their workmen were too clumsy or careless to give an idea of more than the general appearance of the figures. Coins may fairly be called sculpture in miniature, and it is by their means that the famous Venus of Cnidos, the Palatine Apollo, and the Colossus of Rhodes are still preserved, although history too clearly narrates the exact circumstances of their destruction.

AGE OF PEISISTRATUS.

Peisistratus Ruler at Athens, Croesus at Sardis, Tarquin at Rome, Amasis in Egypt, Cyrus in Persia, B.C. 500—490.

A very interesting specimen of bas-relief is to be seen in No. 59 ; representing a female figure mounting a chariot, it was found at Athens among the remains of one of the buildings that had been destroyed by the Persians, before the more celebrated edifices were raised. The peculiar texture of the sleeve and arrangement of the hair, together with the zig-zag folds of the drapery, are similar to many parts of the Xanthian monument. This bas-relief is probably of the time of Peisistratus. He was tyrant of Athens, and under his rule great advances seem to have been made in the fine arts ; he encouraged art and literature in particular, founded many useful institutions, and erected several public buildings. The most celebrated among the latter was a temple dedicated to Minerva upon the Acropolis, which was called the *Hecatompedon*, that is, measuring 100 feet, because it measured exactly 100 feet one

way. Hipparchus, the son of Peisistratus, inherited his father's tastes, and was, according to some authorities, the first to collect the poems of Homer, and to arrange them in their present form; he was the founder of a public library, and exercised strong influence over the minds of his people.



Female Figure from the Temple at Ægina.

The art of the age of Peisistratus may be described as elaborate and hard, with a strong inclination to the portrayal of individual character. The features are sharp and rigid, and the hair minutely detailed. A peculiar wiry undulation is observable upon the tresses, and the braiding of the hair is very carefully imitated. The drapery hangs in long strait plaits, with zigzag edges, but a few of the folds are made to curve, as seen in the bas-reliefs last described.

Another sculpture of great interest, and in very low relief, is preserved in the Louvre; it represents Agamemnon, Talthybius, and Epeus. The figures have a very Egyptian character, and the names are written on the flat ground near them.

Writing occurs so frequently upon ancient monuments that the principal variations observable in the form of the letters may be noticed with advantage.

The form and value of the Greek letters underwent many changes, and dates at which these occurred have been accurately recorded in connection with historical events; thus the peculiar shape of a letter upon a monument may often be regarded as an indication of the age at which it was executed.

The earliest letters were very rude, being thin when scratched into clay or plates of metal; but when done with the brush, as we see on the painted vases, they were very coarse and blotchy. It would be foreign to our purpose to go into the history of writing in various countries, and it will suffice to mention, that in Assyria writing was traced in two different directions. All characters upon public monuments, inscribed in stone or metal, were written from right to left, as the Hebrews and some other oriental nations now write; but when the Assyrians wrote in the cursive style with a pen or brush, in a free and flowing manner, their lines passed from

ΑΓΑΜΕΜΝΩΝ
ΤΑΛΘΥΒΙΩΣ
ΕΠΕΥΣ

left to right as with ourselves. The Greeks in very early times used both these styles *together*. They wrote in what is called the *Boustrophedon*, Βου-στροφη-δον, or ox-turning fashion; that is to say, that the lines ran in alternate directions, passing first from right to left, then from left to right, and next from right to left, and so on, moving, in fact, as the name implies, like an ox at the plough. The accompanying portion of an inscription written in this fashion will best explain the effect.

ΘΑΛΟΔΙΚΟ
 ΧΟΜΗΟΤΙΜΑ
 ΡΑΤΕΟΞΤΟ
 ΗΥΗΟΧΟΡΗ
 ΞΙΟΚΡΗΤΗΡ
 ΧΟΗΥΙΑΧΑΑ
 ΡΗΤΗΡΙΟΝΚ

It is the commencement of the celebrated Sigean inscription, which in ordinary Greek characters and the later order appears thus:—

φανοδικο

εμι τορμοκ

ρατεος το

προκοννη

σιο κρητηρ

α δε και υποκ

ρητηριον: κ

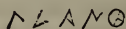
I am the gift of Phanodicus,
 the son of Hermocrates, of
 Proconnessus, he gave a vase
 (cratêr) and a stand for it—
 and—

A glance at the letters E and K will always indicate the course of the line by the direction of their branches. Many *boustrophedon* inscriptions are found on coins, and very frequently some of the names on earliest coins are written *retrograde*, that is, from right to left, although it must be borne in mind that the earliest die-sinkers rarely considered the reversal of their subject by the process of striking. The accompanying inscription is taken from a very early coin of Agrigentum, ΑΚΡΑΤΑΝΤΟΣ, where the last five letters of the name are written backwards.

ΑΚΡΑΤ
 ΑΝΤΟΣ

A curious example of the union of the two directions may be seen in the bas-relief of a fine period of art, representing Orpheus, Eurydice, and Hermes. It is in the long gallery (No. 171). The name of Orpheus is written backwards, and all the letters are in very thin lines.

Two letters, equivalent to our K and F, the koppa φ and the digamma F , fell into disuse before the finest period of Greek art, but they are found on inscribed tablets, and occur upon several coins. Koppa appears as the initial letter of Corinth and Croton, and the digamma commences the name Elis upon early coins in the British Museum. The famous chest of Cypselus, at Elis, which Pausanias saw and described, had *boustrophedon* inscriptions on it, besides others which he says were in winding characters difficult to be understood. The following are the early forms of the letters, Γ , Δ , Λ , N , and Θ ,



In the early ages of Greek writing, there was no separate form for the long vowels, that is, there was no *omega* nor *eta*. The letter H is very ancient, but in earlier times it had a different value; it served as an aspirate only, and was precisely the same as our letter h.

A very important inscription, an epitaph on the warriors who fell at Potidea, B.C. 432, is preserved in the British Museum. Its chief interest to us is that it affords a proof that the peculiarities just mentioned were, at that time, adhered to, viz., the H is used as a mark of aspiration, *omega* does not appear, and Σ is represented by $\text{X}\Sigma$ and Ψ by $\Phi\Sigma$, the genitive termination OY is written simply O, and the dative cases are marked by the *I adscript*. As regards the mere shape of some of the letters, it may be mentioned that the Υ is very shallow at the top, M is wide spread, N has generally the first limb longest. The legs of the Λ are remarkably short, the circle of the Φ is very low down on the stem, and the letter O is always small. The same peculiarity applies to the Θ , which is merely distinguished from the O by a small dot in the centre. The letters are placed exactly over one another, so as to prevent the possibility of any interpolation. The letter *omega* Ω was not introduced into public documents until 403 B.C., when Euclid was archon of Athens. At the same time the H was converted into a long E or *eta*.

During the Alexandrian period, leading changes again occurred. The Σ was altered into C, the angular form of the E abandoned for the circular ϵ , and *omega* Ω changed to a reversed M thus W .* These innovations first appeared on the coins of Antony and Cleopatra; they are not to be seen in the famous Rosetta inscription of

* See bas-relief at the end of this introduction, page 46.

Ptolemy IV., there the *alpha* is made like a reversed γ , thus λ . During the times of Hadrian, and the Antonines, purely retrospective ages, the better style of Greek characters was revived.

A very interesting monument of this period is an upright slab or stêlê, surmounted by an ornament called *fleuron*, sculptured with a full-length figure of a man, leaning on a stick, having a flask hanging at his side. A dog stands at his feet, and looks attentively up to him. It is supposed to represent Ulysses and his dog. The execution is hard, but very careful, and exceedingly interesting, as an Homeric subject (*See No. 172*).

Selinus, in Sicily, had also its distinct school of art. The metopes that were recently found at Selinus, and which are now at Palermo, are in very high relief, wrought in a rough material, coated over with plaster, and coloured so as to soften the appearance of the surface. The faces are presented in full, whilst the lower limbs are turned sideways. They closely resemble the large Assyrian figures that stand between the bulls on the outer walls of the Nineveh Palace. As the city of Selinus was destroyed by the Carthaginians, 409 B.C., these monuments must belong to a much earlier date; besides, the coinage after the restoration of the city displays a very different style.

ÆGINETAN AGE.

From the Battle of Marathon to the Battle at the Eurymedon, B.C. 490—466.

Ægina was remarkable for its elaborate style of art. It produced many workers in metal, a circumstance which probably influenced the character of its other manufactures, and caused that peculiar rigidity and formality of arrangement of figure which was known by the name of Æginetan. Two sculptors of Ægina, Callon and Hegesias, were especially celebrated, and Quintilian designates their style as Tuscan—a term which is also adopted by Pliny. There seems every probability that the terms Æginetan and Tuscan were applied to the same style.

The series of statues that formerly adorned the Temple of Minerva, at Ægina, mark an important step in the progress of the Ægina Temple art. They consist of entire statues, smaller than life, which occupied the two pediments of the temple, and for their discovery we are chiefly indebted to Mr. Cockerell. Being extensive series of figures, intended to fill a space, the limits of which still remain, we have also an idea of their pictorial arrangement. These and the figures from the Parthenon pediments are the only instances of

an extensive range of Greek composition that we can refer to, as still existing. The arrangement of the statues in the western end closely resembles the paintings on vases of a contemporary period, which represent the same subject; the figures on the western side are also better preserved and more numerous than those on the eastern; yet the latter are larger in scale, and have, unfortunately been much destroyed. Their number has, in fact, been reduced to five. The figure of Minerva occupied the centre of the western pediment. She is taller than any other figure, as deities are when placed in comparison with mortals. Minerva is the only figure facing the beholder in an erect attitude, her feet are turned sideways; the rest exhibit all the variety of action during a conflict. Patroclus lies in the centre at the feet of the goddess. A most careful attention to nature is everywhere observable in these figures, and the anatomical accuracy of the muscles and joints, considering the period, is perfectly wonderful.

The figures of the east pediment are executed in a very superior manner to the rest. There is more largeness of style, and in some instances the veins are very delicately marked. The eyes and wounds were heightened by colour, and curls of wire attached to some of the beards.

A very important bas-relief, representing a warrior in full armour, was found at Marathon; the sculpture is in very low relief, highly finished, and richly coloured. The shape of the marble is upright, like No. 172, and it is additionally interesting from bearing an inscription with the names both of the artist and the person represented.

ΕΡΓΟΝ ΑΡΙΣΤΟΚΛΕΟΣ
ΑΡΙΣΤΙΟΝΟΣ

It has been transported to Athens, and is now preserved in the Museum of the Temple of Theseus.

The invasion of the Persians, involving the total destruction of the buildings on the Acropolis of Athens, was a most important event for the promotion of the arts in Greece. After the expulsion of the enemy the national glory had to be recorded, but the instant restoration of the temples was considered as due to the gods, both of necessity for the continuance of religious rites, and in gratitude for the assistance vouchsafed. It was resolved at once to repair those buildings which seemed the especial habitation of the protecting deities, and afterwards to erect new temples with every possible splendour and magnificence.

In 476 B.C., Cimon took possession of Scyros, an island in the

Ægean Sea, and here he found the bones of Theseus. In accordance with the direction of the oracle, they were conveyed to Athens, and received into the city with the same rejoicing and ceremonies as if the hero had returned alive. A grand temple-monument, called the Thesēum, was erected to receive them; and this was probably the first great architectural work completed after the Persian devastation. The Thesēum is built of Pentelic marble, and is raised on a gentle inclination. The size of the temple is small, but the beauty of its symmetry strikes the eye at once. The pediment formerly contained sculptures, of which now only the metal cramps and tenons remain. It has six columns at each end, and thirteen at the sides. The metopes of the west end remain unadorned with sculpture, but the cella or inner wall of the temple has a frieze of figures in high relief at the east and west ends. The former relates to the battle of the gods and giants, and the latter to the combat with the centaurs.

All these sculptures still remain in their original position at Athens. Their transcripts in the British Museum are casts in plaster, which were procured by Lord Elgin.

This temple very probably formed the model for the Parthenon; it affords abundant proof of the original application of colour in decoration, both on frieze and metopes, but especially in the ornaments in the panelling of the ceiling. Some of these have been copied in the vestibule (p. 6) adjoining the Greek Court.

It is not known who were the sculptors employed upon the Thesēum. The most celebrated names of this period were Ageladas, the master of Phidias, Onatas of Ægina, and Calamis.

ATHENIAN AGE.

From the Expulsion of the Persians to the death of Pericles, B.C. 466—429.

The sculptures of the Thesēum display a wonderful advance beyond all previous attempts. No period during the whole course of Greek art, affords so striking an instance of sudden progress. Before this time every production was characterised by elaborateness and detail; here everything is at once displayed in the broadest manner. Instead of the minutely crisped hair, divided into little plaits, or separate locks, it forms a compact smooth mass, fitting almost close to the head, like a felt cap. The same peculiarity applies to the beard—a contrast indeed to the wedge-shaped beard of the Marathon warrior and some of the Æginetan figures. The

figures of the Thesēum are remarkable for the horizontal divisions of the body, so disposed as to form three parts, whilst the upright lines are comparatively neglected. Some parts of the frieze are especially excellent. The anatomical display of the muscles of the back for breadth of treatment combined with accuracy of parts, deserve particular attention. The figures are all fleshy, but well-proportioned, and exhibit a totally different race of men from those we have previously looked at. The silence of writers, with the exception of Dodwell, upon their merits, is surprising, especially when we compare them with previous efforts, and bear in mind also that these works were produced *thirty years before the Parthenon*. The elegant combination, in one, of the human and the equine forms is seen in full perfection, again anticipating the Parthenon. Originally the centaur was represented as a complete human figure, joined to the body and hind-legs of a horse. Thus the centaur Chiron is described by Pausanias, on the chest of Cypselus. He also appears in this way on the more ancient painted vases. Another innovation in the Thesēum deserves especial mention ; it consists in the arrangement and execution of the drapery. Instead of the folds encircling motionless limbs, or hanging straight down, as



Centaur of the refined period of Greek art, from the celebrated statue in the Louvre, known as the Borghese Centaur.

before, they are made to flow and assume every variety of direction in accordance with the subject, and by their arrangement to set off the figure to the greatest advantage.

A long dragging mantle behind one of the figures affords in its straight folds a fine contrast to the bold action of the limbs.

The formalities of the old style could not at once be thrown aside by all artists : indeed we shall have occasion to observe that with many the rigid elaborate peculiarities of Ægina maintained the prefer-

ence. Several statues in European museums, with lingering archaisms, may be assigned to this period. The Minerva of Dresden (No. 29) shows great formality in the drapery, whilst the small groups wrought down the front of her dress are executed

with a freedom and spirit betokening a more advanced stage of the art. The celebrated Minerva also from Herculaneum



Centaur. Earliest mode of representation, from a painted vase. The name *Chiron* is inscribed near his head, in Greek letters.

(No. 60), exhibits the same arrangement of drapery and ornament, whilst the head and limbs are executed with a roundness and freedom evincing great power of workmanship, in spite of a determined adherence to the old style. The small *Diana* also from Naples (No. 75), exhibits the lingering influence of the archaic period. This little figure merits especial attention. The folds of her mantle and of the dress between the legs, are arranged like the Herculaneum *Minerva*, but on account of the stronger action of the figure these are violently swung on one side. This feeling is first perceptible in the Athenian bas-relief (No. 59), of a female mounting her chariot.

Although sculpture is the immediate object of our inquiry, it may be serviceable to consider the works of a very eminent painter, Polygnotus, who flourished at this period. He was also a sculptor, and assisted Micon in the decoration of the Thesëum. In the description given of his paintings by Lucian we recognise many peculiarities already noticed in the sculptures of the Thesëum, and perceive also that his pictures anticipated many of the excellencies which are now only to be seen in the Parthenon. Lucian particularly mentions the drapery wrought with the utmost thinness and delicacy; the parts, where necessary for the display of the limbs,

fitting close, while the rest remain loose and fluttering in the wind. Polygnotus seems to have been the first who threw expression into



Group from the western frieze of the Parthenon, showing a perfect example of drapery fluttering in the wind, technically called "flying drapery."

the countenance; he opened the mouth and displayed the teeth; for hitherto, whether smiling or not, the lips were closely compressed. The beautiful blush which suffused the skin of Cassandra in his picture at Delphi, obtained numerous admirers. He appears from all testimonies to have been a great ideal painter, and his figures were always invested with a peculiar stateliness or propriety of bearing.

We now enter upon the Periclean age, during which the fine arts attained an excellence never at any other time equalled. All circumstances combined to produce this wonderful result.

Pericles first appeared in public life 469 B.C., in the same year that Socrates was born, and his primary object seems to have been to render Athens the most brilliant city in the world, not only for power, but for the display of the arts and cultivation of literature.

Of all buildings on the Acropolis the Parthenon was the most important and the most beautiful; it was commenced by Pericles in 444 B.C., and was adorned with the master-

pieces of sculpture and reliefs executed under the entire superintendence of Phidias. A new theatre called the Odeon was also built for musical performances during great festivals, and this, together with the Parthenon, was completed between 445 and 437 B.C. The Propylæa, or entrance gates to the Acropolis, were finished somewhat later—between 437 and 431 B.C. The Erechthëum, which had been destroyed during the invasion of Xerxes, was to have been splendidly rebuilt, but the outbreak of the Peloponnessian war impeded its progress. Besides the display of architecture upon the Acropolis, extensive series of sculpture were employed in the decoration. No fewer than three statues of Minerva, by the hand of Phidias, were visible upon the Acropolis : one of ivory and gold, forty-seven feet high, within the Parthenon ; a second of bronze, called the *Lemnian* (so called because it was dedicated by the people of Lemnos), which Pausanias considered superior to all other works of Phidias. Lucian awards the same praise ; he especially admired the beauty of the face. This statue was remarkable for being inscribed with the name of the artist. It was also called the *Callimorphos*, expressing beauty of form. The third, a bronze colossus, called Minerva *Promachos*, which stood between the Propylæa and the Parthenon. It was so conspicuous that the crest of the helmet and point of the spear were visible from the sea, beyond Peiræus, but it was not finished when Phidias died. This Minerva *Promachos* was between 50 and 60 feet high. It represented the goddess holding up both spear and shield in the attitude of a combatant, and was made of the spoils of Marathon. A more particular account of the architecture of the Parthenon and its external sculptures belongs to pp. 6—11. We may here refer to the description of an eye-witness living more than 1600 years before our time, for an account of the first-mentioned statue of Minerva wrought in ivory and gold. Pausanias beheld this famous work as it stood within the Parthenon, raised on a richly sculptured base, and protected from injury by a railing of bronze. He gives the following particulars :—

“The statue of Minerva is of ivory and gold, and upon the cone of the helmet there is a sphinx, and upon the sides there are griffons ; the figure is erect, and in a tunic, which falls down to the feet.

“It has a Medusa’s head in ivory upon the breast, and a Victory four cubits high : she holds a spear in her hand, and has a shield at her feet, and at the bottom of the spear there is a serpent, which is supposed to be Erichonius ; the history of Pandora’s birth is represented on the pedestal.”

The same sculptor, Phidias, left the most renowned proof of his great excellence in the colossal Jupiter at Elis, also formed of ivory and gold. Pausanias, in his travels, preserves a minute account of this statue with all the sculptures connected with it. The description is so illustrative of the extent to which various subjects were formerly combined and arranged, as to render it impossible for us to omit it altogether.

“The god is sitting upon a throne, and is made of ivory and gold ; he has a crown of olive upon his head, and an image of Victory in his right hand, which is also made of ivory and gold, being adorned with a wreath and a crown : he has a polished sceptre in his left hand, inlaid with a great variety of metals ; bearing an eagle at the top of it : his sandals and his robes are of gold, adorned with various animals and flowers, particularly with lilies. The throne is of ivory and ebony, enriched with precious stones ; it is embellished with the figures of animals, intermixed with paintings. There are also many statues ; amongst which are four Victories, in a dancing posture, at each foot of the throne : there are two others also affixed near the sandals of the god : and near to the foremost feet of the throne are represented Theban infants torn away by sphinxes ; under which are Apollo and Diana shooting the children of Niobe. The feet of the throne are connected by four fillets ; in that which is in front there are seven statues, the eighth being lost, nobody knows how. They represent the ancient gymnastic exercises ; and the figure having the head encircled with a wreath, from the beauty of his person, is thought to be Pantarces the favourite of Phidias, who gained the victory among the youths in the Olympic games. The rest of the fillets are adorned with the images of the heroes that accompanied Hercules in his expedition against the Amazons ; the number of his companions is twenty-nine ; among which Theseus is especially distinguishable. The throne is not only supported by the feet before described, but by pillars of the same dimension with the feet and placed between them. The entrance between those pillars is defended by a surbase, one side of which is coloured with azure ; but the other three are adorned with paintings by Panæus the brother of Phidias ; among which is Atlas supporting the heavens and the earth, and Hercules ready to assist him ; there are likewise Theseus and Pirithous, with the images also of Ancient Greece, and of Salamine holding an ornament of the upper part of a ship in her hand ; a representation of the combat of Hercules with the Nemean

Lion ; and the insult of Ajax upon Cassandra ; and Hippodamia the daughter of CEnomaus, with her mother ; Hercules looking upon Prometheus in chains, and Achilles supporting Penthesilea, whilst she is breathing her last : and two of the Hesperides carrying the apples committed to their charge. Upon the top of the throne, over the head of the statue, Phidias has introduced three Graces on one side, and three Horæ on the other. Upon the base, which is under his feet, are golden lions, and a representation of the battle of Theseus against the Amazons : and upon the plinth, which supports the whole mass, is represented in gold the Sun mounting his car. There are also Jupiter and Juno, and Mercury embracing one of the Graces, with Vesta embracing Mercury : Cupid receiving Venus as she is rising out of the sea ; and the Goddess Persuasion putting a crown upon her head. There is also Apollo with Diana, Minerva and Hercules. In the farther part of the plinth are Amphitrite and Neptune, and the Moon driving a horse : not far from the statue a brass vase of oil, with which they anoint the statue, in order to preserve the ivory, which unless this precaution were taken might suffer in that damp situation.”* Though Pausanias is dissatisfied with the dimensions of the statue as described by others, he declines giving any himself.

Plutarch also bears an important testimony to the excellence and estimation of these Athenian sculptures ; he says, to quote the words of an old translator, “the works of Pericles are the more wonderful because they were perfectly made in a short time, and have continued so long a season. For every one of those which were finished up to that time seemed to be very ancient, touching the beauty thereof : and yet, for the grace and continuance of the same, it looketh at this day as if it were but newly done and finished ; there is such a certain kind of flourishing freshness in it so that the injury of time cannot impair the sight thereof. As if every of those foresaid works had some living spirit in it, to make it seem young and fresh : and a soul that lived ever, which kept them in their good continuing state.”

Besides these great and authentic productions of Phidias at Athens, which have escaped the ravages of time, we may point to some excellent fragments in the collections of Italy. We recognise fine examples of his school, if not exactly of his time, in the large bas-relief of two combatants and horse, No. 34, and The Orpheus and Eurydice (No. 171).

* Sir Uvedale Price's translation.

Alcamenes, a pupil of Phidias, was celebrated for his groups in the pediment of the temple at Olympia and his statue of Venus in the gardens.* Some portions of the Olympian sculptures were discovered in 1820, and are now in Paris.

Calamis has been already mentioned in connection with Onatas of Ægina before Phidias. He made a statue of Apollo *Alexicacus* (the warder-off of evil), dedicated by the Athenians to commemorate the cessation of the plague in which Pericles died. Many persons suppose the now celebrated statue—the Belvedere Apollo (No. 252)—to be a copy of this work of Calamis. According to Quintilian there was somewhat of hardness in his execution, but much less, it appears, than was to be seen in that of Callon and Hegesias, which was almost Tuscan in manner. Calamis produced only one statue of ivory and gold; his most celebrated work was a bronze figure of Sosandra. This was one of the masterpieces of antiquity. He was especially celebrated in representing the horse, and it is not improbable that we see much of his work on the Parthenon. His group in memory of Hiero, which he produced in conjunction with Onatas, had obtained him much celebrity even before the commencement of the Parthenon.

Polycletus, of Argos or Sicyon, stands pre-eminent as a sculptor. He executed many fine works in bronze, and is remembered as having on one occasion overcome Phidias. Several artists, Phidias among them, competed to produce a statue in bronze of an Amazon, for the temple of Diana at Ephesus. That of Polycletus was preferred before them all. The beautiful statue from the Vatican (No. 302), is probably a copy of it. His *chryselephantine* (that is, gold and ivory) statue of Juno at Argos was the admiration of all antiquity. It seems to have called forth his peculiar power of exhibiting the female form in its full maturity. The head of this statue is recognised upon the coins of Argos. Pausanias gives the following account of it:—

“The goddess is represented sitting upon a throne: the figure is of ivory and gold, and was made by Polycletus, and is of a very extraordinary magnitude: she has a crown upon her head, upon which are most elegantly represented the Graces and the Hours:

* Probably this Venus was draped as the Dione (No. 3), or in the gem by Glycon, where Venus sits on a marine horse. The older form of the goddess appears on the reverse of a coin of Bruttium, in which she is represented, attended by Cupid, riding on a *hippocamp*, (or horse with body terminating in a long curved fishy form) and on a coin of Pyrrhus, King of Epirus.

she holds a pomegranate in one hand, and a sceptre in the other, upon the top of the latter is the image of a cuckoo.”—(Pausanias, b. ii., ch. 17).

“But the statue of Æsculapius is not above half as big as that of Jupiter Olympius at Athens; yet this also is made of ivory and gold, and was executed by Thrasymedes, a Parian. He sits upon a throne, holding a staff in one hand, with the other upon the head of a dragon; a dog is reclining at his feet: and upon the throne itself are represented, in relievo, some of the heroic actions of the Argives, as of Bellerophon’s killing the Chimæra, and of Perseus cutting off the head of Medusa.”

Polycletus made a statue of a manly youth holding a spear. This was so much admired for its symmetry that it became the standard of proportion, and was called the canon. Another figure of his was quite in contrast. It represented an effeminate youth tying a fillet round his hair. Polycletus is said to have been the first to throw the weight of the body on one side, resting on one leg; but this peculiarity is clearly visible in the frieze of the Parthenon. He also made a figure of a man in the act of using the strigil—an instrument used in the baths and represented hanging on the tree of No. 4. This statue, called *Apoxuomenos*, obtained much celebrity in later times from the interest taken in it by the people of Rome when it was brought into their city. Polycletus was also an architect, and his theatre, one of the largest of ancient times, still exists at Epidaurus. Pausanias thus alludes to it:—

“But among the Epidaurians there is a theatre in a temple, which, in my opinion, deserves more than anything to be inspected. For the theatres of the Romans, as they surpass others, which are to be found in any part of the world, in their ornaments, so likewise they surpass in magnitude that which is to be seen at Megalopolis in Arcadia. But, for harmony or beauty, what artist will take upon him to contend with Polycletus? For Polycletus was the artificer of this theatre, and of the round edifice.”

Myron, a native of Eleutheræ, worked chiefly in bronze. He delighted in minute and elaborate imitations of natural objects. His animals were much sought after, and he is famous for a statue of a Discobolus, or man hurling a quoit or discus, which has been mentioned by Quintilian. (See No. 4.) He appears to have very much adhered to the old style, especially in elaborating the hair, a peculiarity again alluded to by Quintilian. He made statues of *Pentatli* and *Pancratiastæ*, which were no doubt accurate representations of nature. Callimachus, the inventor of the beautiful foliage

peculiar to the Corinthian order, was also remarkable for minute study and extraordinary finish. He is said to have spoiled his works by over-elaboration. He was therefore called *Catatêxitechnos* (*Κατατῆξετεχνος*), and *Cakizotechnos* (*Κακίζοτεχνος*), because his work was frittered away in the minute finish of unimportant details. Myron was called *Operosus* by Ovid, an epithet perfectly



From the Frieze of the Temple of Apollo at Phigalia.

applicable to one chiefly accustomed to work in brass. Quintilian also described him as producing a greater degree of softness and



From the Frieze of the Temple of Apollo at Phigalia.

delicacy than Calamis. Callimachus made a beautiful lamp-stand of Corinthian style, which was seen by Pausanias, in the temple of Minerva-Polias on the Athenian Acropolis.

The sculptures of a provincial temple in Arcadia are, on account of their reference to this time, worthy of attention, but as far as art is concerned, it is scarcely possible to perceive any con-

nexion with this period. We are expressly told by Pausanias that the temple of Apollo Epicurius at Bassæ was constructed by Ictinus, one of the architects employed upon the Parthenon. The site corresponds exactly with the present remains of the temple at Phigaleia, the frieze, which is now removed to the British Museum, was made to decorate the interior of the temple, and the figures are in almost as strong relief as those on the frieze of the Thesëum at Athens. The execution is very unequal: in a few parts it is excellent, but generally inadequate to the composition; it is sometimes even clumsy, and deficient in feeling. The original composition is very unlike any works that have reached us of the Periclean age. There is a fatness in the forms, the attitudes of some of the figures seem ignorantly copied from the temple of Theseus; and there is a remarkable degree of flourish, in drapery upon the background, introduced merely by way of ornament and to fill up the wide spaces left between some of the figures. Such waving draperies are only to be seen with the same effect upon some of the Etruscan engravings on bronze mirrors and cistæ. These curved lines of drapery on the Phigaleian marbles are the more strangely contrasted with the straight lines observable in the tunic of some figures, on account of the wide-stretched limbs. (See accompanying woodcuts.) The display here of *flying drapery*, as it is technically called, is rather one of mere curved lines than of modelled folds, such as may be seen in the Parthenon (page 28). A small series of figures belonging to this epoch next claims notice. It formed the frieze of the little temple of wingless Victory (*Niké apteros*) attributed generally to the time of Cimon. Many separate portions were transported to England before the temple itself was discovered, as it lay hidden among the masses of blocks at the entrance to the Acropolis. The costume and equipments of many of the figures show the combatants to be Greeks and Persians, the latter characterised by the Asiatic cap, the braccæ, a peculiarly formed shield,* and a large bow-case. They are very spirited in design and full of action. The drapery is thrown across the limbs with great effect, and when floating away from the figures is disposed in large finely curved lines much simpler than those in the sculptures of Phigaleia. Several portions of the frieze have been lately discovered at Athens, and are here in casts No. 57, but the Persian costumes are better to be seen in the British Museum.

* See also a very interesting little terra-cotta in the Bas-relief Gallery (No. 124.)

The coinage of Athens underwent considerable change at this period. The profile head of Minerva, with the full eye and sharp features, was supplanted by the more mature type suggested by the great statue of Phidias. We now find the helmet surmounted by a more lofty crest, a griffin on either side, and four horses issuing forward above the vizor. The cheek pieces are turned up, in order to display more fully the beauty of her hair and face, clearly the identical peculiarity of the Farnese Minerva (No. 17) ; and, as similar statues exist elsewhere, we may assume them all to be taken from the renowned *chryselephantine* production.



Coin of Athens, showing the head of Minerva after the time of Phidias.

AGE OF THE PELOPONNESIAN WAR.

From the Death of Pericles to the Accession of Alexander the Great, B.C. 429—336.

An important change in the tendency of the plastic art manifested itself in the age succeeding Phidias. The beauty of the human form as developed in the gods and heroes of the Parthenon, the well-trained youths contrasted with the heavier centaurs, and all



The Graces, draped, from the famous triangular altar in the Louvre.

the richness and loveliness of female grace and proportion, displayed with propriety by Alcamenes and Polycletus in the Venus, Juno, and Amazons, —gave way to productions of a more sensual tendency. Socrates, the philosopher—a statuary also—was the last who executed a group of the three Graces covered

with drapery. A few instances of the clothed Graces of early art may still be seen in bas-reliefs and upon coins of Germa, in Galatia, and Athens—perhaps copied from the very group of Socrates ; but it was Praxiteles, the great Athenian sculptor, who first ventured to unveil the charms of the goddesses, not even sparing the mother of love herself. Praxiteles, it is said, being commissioned by the Coans to make a statue of Venus, displayed two, one draped according to the usual custom, and the other perfectly nude.

He gave his employers the choice, and they preferred the draped one. The people of Cnidos purchased the novelty, and placed it in a separate temple, where it was the wonder of all beholders. So great was its attraction, that people undertook long voyages for the sole object of seeing it, and Eumenes, king of Pergamus, offered to forgive the Cnidians an enormous debt if they would only transfer the statue to him. Numerous are the stories told of persons falling in love with it, and elaborate descriptions of the figure, and of the mode in which it was displayed, may be found in the Dialogues of Lucian, who lived in the age of Marcus Aurelius. The general appearance of the statue may be traced on an imperial medal of Faustina, although it has unfortunately been very much obliterated. The position of the left hand was the same as that of the Medici Venus; the right hand held some drapery, which fell over a vase standing by her; the face wore a gentle smile; and the whole expression was supposed to indicate the appearance of the goddess when she stood before Paris. The temple was provided with a second door for the purpose of admitting visitors to a back view of the figure. (Lucian. *Imagines et Amores*.)

This beautiful work of art was carried at a late period to Rome, and eventually to Constantinople, where it is recorded to have perished in one of the fires which consumed the Lausium.

Venus and the Graces were not the only divinities represented with greater freedom. Bacchus, hitherto a grave and full-bearded personage, clothed in long robe and mantle, was

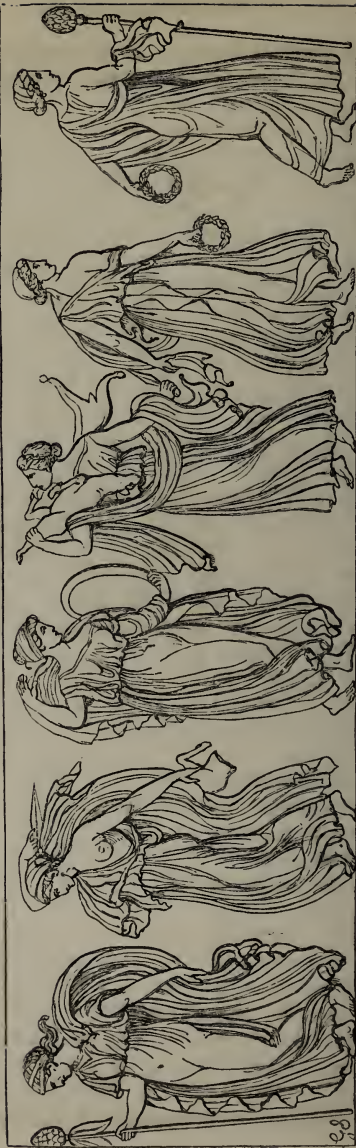
converted into a joyous youthful figure, in all the bloom of adolescence. Cupid, also, assumed a fuller and more mature shape. The beautiful fragment in the Elgin room of the British Museum, and the torso here (No. 203), are illustrations of the changes alluded to.



Reverse of a coin of Faustina, with the statue of Venus, draped, probably the Venus of Cos.



Coin of Cnidos, with the celebrated statue of Praxiteles.



MENADES, OR BACCHANTES, BY SCOPAS, FROM A RELIEF IN THE VILLA ALBANI AT ROME.

Scopas, a native of Paros, whence the finest marble was obtained, a material chiefly employed by him, obtained great celebrity for



Bacchante, or Mænas, by Scopas, from a bas-relief in the British Museum.

his figures of Nymphs, both of the sea and of Bacchic circles. He seems to have delighted in subjects which admitted the combination of lovely female form with enthusiastic expression and wild-tossing drapery. Some of his Mænades are frequently repeated in ancient art. He is also looked upon as the author of the famous statues representing Niobe and her children, (Nos. 187).

A famous Apollo, by Scopas, in long drapery, playing the lyre, was placed by Augustus in a temple at Rome, in gratitude for his victory at Actium. The statue appears on coins of Augustus and Nero, inscribed : "*Ap. Act.*" and "*Palatinus.*"

The Mausoleum constructed by Artemisia, at Halicarnassus, about

350 B.C., was regarded as one of the seven wonders of the world. A square base, adorned with columns, supported a pyramid of twenty-four steps. On the summit stood a chariot and four horses. The entire height of the monument was 104 feet. The friezes were enriched with sculptures by Bryaxis, Leochares, Scopas, and Timotheus. The bas-reliefs in the British Museum, brought recently from Halicarnassus, are supposed to have formed a part of this monument. If so, the sculpture (No. 129), from Genoa, must be likewise a portion, as it seems identical in every respect. Artemisia erected this tomb to the memory of her husband, Mausolus. She displayed extreme grief at his death, and is said to have mingled his ashes with the wine she drank. From this edifice every monument of funereal splendour is called a mausoleum.

The works of a painter, Aristides, exercised great influence upon the art of sculpture at this period. He was celebrated for his power of conveying expression; and seems to have excelled in those subjects which display the passions of human life. Anguish, longing, pity, and bodily suffering were all represented by him with a reality never seen before, and works of sculpture from his period seem to have been selected with a reference to the capability of such exhibition. The pictures of Aristides were sold at enormous prices, but his colouring is described by Pliny as harsh and crude.

Silanion, the bronze statuary, seems to have imbibed the taste of Aristides. Portraiture and expression were his chief points of excellence. A Jocasta by him, represented dying, was very popular on account of the expression of the features being heightened by an infusion of white into the metal of the face, producing a deathlike paleness. His portrait of the statuary Apollodorus, was so complete, that one might see in it the hesitation and dissatisfaction of a man who frequently destroyed his own works.

MACEDONIAN AGE.

From the Accession of Alexander the Great to the Destruction of Corinth by Mummus, B.C. 333—146.

The only direct influence that Alexander exercised upon art, seems connected with his decree that three artists alone should represent him; or, in other words, that he would sit but to three of them. These were Lysippus, the sculptor, Apelles, the painter, and Pyrgoteles, the gem-engraver. Lysippus introduced a new school of art. He is said to have made his figures taller than his predecessors; for, after the time of Polycleetus and Myron, the head appears to have been made large in proportion to the body,

perhaps from the same motive that influenced Raphael, namely, to display the expression more powerfully. Hence a certain statue of Hephæstion, by Lysippus, was attributed by many to Polycletus. Lysippus was very rapid in the execution of his works; he gave his figures a more slender and compact form, and said that, hitherto, men were represented as they were, but he would make them as they should be. The personal appearance of Alexander seems to have had great influence upon the art of his period. It is traceable in almost every heroic figure; a reference to his busts, Nos. 22 in red,* will show that the hair sprung from above the forehead in two large locks, divided in the middle, and that the rest of the hair fell full and snaky around the face; the eye also, was full and round, a peculiarity also to his relations Ptolemy and Lysimachus. The same is to be seen on his coins and those of his successors, where his portrait was actually introduced. From this time the portraits of rulers appear upon their coins, with their names inscribed around them; the reverse of a coin was still occupied with the insignia of the town in which it was struck, and the names of the magistrates. Lysippus bestowed great pains upon the hair of his figures. He made a large statue of Hercules reposing on his club, which was copied in marble by Glycon, and placed in the baths of Caracalla (No. 317). A colossal Hercules, at Tarentum, in which the hero was seen reposing after his labours, was another of his works; this was afterwards represented



Alexander the Great, on a gold coin, enlarged from the original at Oxford.

in a gem. A fine bronze equestrian figure of Alexander the Great, found at Herculaneum, is now at Naples, and another statue of the same hero, with all the characteristics of Lysippus, which was discovered at Gabii, may be seen in the Louvre. He also made an extensive series of large equestrian statues representing Alexander, surrounded by all his generals. Perhaps the most satisfactory evidences of the sculpture of this period, may be seen in the frieze which adorns the monument of Lysicrates (No. 320). It was erected at Athens, about this period, and inscribed with the name of the archon, whose date is well known, B.C. 335. The composition is very spirited, but the execution,

* See Portrait Gallery, No. 22.

judging from what remains, slight in the extreme. The two grand colossal figures (Nos. 318 and 319), which now stand on the Monte Cavallo, at Rome, were evidently copied in the Augustan age, from similar statues of bronze. The elaborate curls and horn-like projection of the hair, indicate the Alexandrian period. This is further borne out by the small head, projecting brow, large eye, full neck, and violent expression of countenance. The limbs tapering down to the extremities, are very different in treatment from the known works of Phidias ; there is, however, a noble breadth about the chest, and in the division of various parts of the body. As copies from bronze they show some affinity to the famous Belvedere Apollo (No. 252), which exhibits a strength of expression in the countenance unusual, as we have seen, before the time of Aristides ; the snaky separation of the curls, also, will be distinguished from the elaborations of Myron, which were more in fine wavy lines, like the Bearded Bacchus (No. 382). The snaky elaborations of Lysippus are visible, not only on the Monte Cavallo figures, and the Apollo, but on coins of Pyrrhus and Mithridates.

At Rhodes, Chares of Lindus, who was a scholar of Lysippus, executed the famous Colossus of the Sun. It was the largest of a hundred colossi of the sun in the same island, and known as one of the seven wonders of the world. The height of this statue was 105 feet ; it was made of bronze, and occupied twelve years in the construction. It cost 300 talents, and was completed, B.C. 280. Fifty-six years after its erection, it was overthrown and broken. The



Coin of Rhodes, with the head of the Sun, probably that of the celebrated Colossus.

fragments lay on the ground, 923 years, when they were sold to a Jew of Emessa, who carried them away on 900 camels. An oracle had forbidden the Rhodians to restore it. Pliny says that few men could embrace its thumb ; the fingers were larger than most statues, and the hollows within the broken limbs resembled caves, within which might be seen huge stones

inserted for the purpose of giving additional firmness. There is no authority for the belief that its legs extended over the mouth of the harbour. The head of this statue, surrounded by rays, is still to be seen on the ancient coins of Rhodes.

The imposing group, or scene (No. 350), of Dirce and the Bull is also a Rhodian work, executed by artists born at Tralles. The head of the boy, sitting on the base in front, belongs to the style of art displayed on the coins of Rhodes. The subject was popular,

because it was allusive to filial piety, and seems to have been often treated.

The Laocoon (No. 16), perhaps the most celebrated of all works of art, was made by three Rhodian artists, and is described by Pliny, who saw it in the palace of the emperor, Titus ; it was most probably wrought in his time, for Pliny's narrative implies that it was a novelty. Another artist, Pyromachus, of Pergamus, obtained great renown for his statue of Æsculapius, which was placed in the splendid temple of the deity in that place. No. 90 is possibly a repetition of this statue. He also executed a series of bronze statues to celebrate the victories of Attalus over the Celts. The famous Dying Gladiator (No. 309), and the so-called Paetus and Arria, of the Villa Ludovisi, may be copies in marble from the bronze statues of Pyromachus. Attalus dedicated them at Athens, where they were seen by Pausanias on the Acropolis.

A peculiar innovation or affectation of antiquity remains to be mentioned. Its existence cannot be clearly traced before the Macedonian age, and first occurs on coins of Antigonus and his son Demetrius Poliorcetes, Alexander II., and Pyrrhus, King of Epirus. These peculiarities in sculpture only appear in bas-relief. The hair of the figures is generally arranged in some very old-fashioned manner, the beards are pointed, and the faces devoid of expression ; the costume likewise is imitated from the oldest examples, but the difference is chiefly apparent in the drapery.



Coin of Alexander II., King of Epirus, from the British Museum

In early art, when the powers of imitation were struggling into existence, the artists observed nature minutely, and carefully treasured her most essential principles ; the laws of gravitation and simplicity of action in particular. Their figures were clumsy, the feet kept cautiously together ; and even in sitting figures the knees were not separated, before the time of the frieze of the Thesæum. The hands in the same way performed their functions naturally and without affectation, a peculiarity belonging also to Giotto and the early Florentine school of painting : but in this Macedonian time, the hands are twisted and strained in a manner that seems almost impossible, and the figures holding drapery, cups, or sceptres, exhibit the utmost affectation in action.

In drapery, when hanging down, the actual weight keeps it straight; and when plaited, as was frequently the case, a zig-zag edge would be produced, but the Macedonian artists bestowed upon their pretended antique figures a remarkable kind of swirl, such as no drapery in fact could possibly assume. (See the accompanying woodcuts.)

Flying drapery, in the same way, was thrown out in a direction contrasting with the figure, but retaining upon it all the regular and formal zig-zag lines peculiar to the most tranquil hanging examples. This *pseudo* or false style will be recognised in the puteal of the Capitol (No. 61), and the bas-relief of Victory and figures in front of a temple (No. 134).

The figures on the Sosibius Vase (No. 213), are remarkable, as affording an instance of the two styles combined, two of these figures being the pseudo-archaic treatment, whilst the rest display the rich and free style of the Mænades of Scopas. A similar combination may be observed on a Roman coin of Claudius, where the goddess Spes is bestowing a flower upon a group of soldiers;

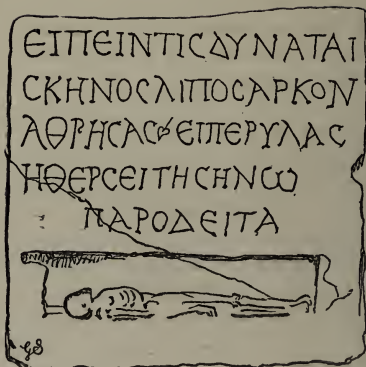


Juno and Neptune, from the celebrated Puteal of the Capitol, showing the false treatment of drapery.

Spes is represented with all the formality of dress and attitude peculiar to an old statue, whilst the soldiers are in the free bold style, with good composition according to the advanced state of the art. Greek sculpture, from the time of Lysippus, underwent little

change as long as the country remained free. Political events soon engrossed attention, and the increasing power of the Romans prevented the Greeks from undertaking any great works for the sake of art alone. In the year 146 B.C. Mummius completed the conquest of Greece ; he destroyed the Achæan league ; and, on the capture of Corinth, dispersed all the works of art there, selling some, and sending the rest to Rome. From this period the history of Greece must be sought in that of Rome. Greece became a mere province, and her inhabitants willingly exercised their talents and industry for their new masters. Few sculptures can be pointed out in Rome which neither have a Grecian origin nor were executed by a Greek chisel. Many Roman sarcophagi, adorned with rough transcripts of some Hellenic glory, still bear Greek inscriptions in a very late form of character, but all originality had passed away. The feeling with which they wrought could only be that which is experienced under compulsion of working for others ; in which case, whatever the excellence or success may be, it would only contribute to a glory not their own. When Hadrian erected a chryselephantine statue of Jupiter at Athens, he employed an Athenian artist, but the celebrity remains with the monarch alone who devised it ; the name of the sculptor was not recorded, or has been long since forgotten.

So degraded did the Grecian chisel become, that sarcophagi of Pentelic marble, covered with figures and ornaments, were shipped in vast quantities to the metropolis of the world, having all but the heads of such figures as were destined to be portraits completely finished. These were touched off and the inscriptions added by some resident mason. Hundreds of such sarcophagi are still to be seen ; and among them, instances do occur in which the tablets and faces of the principal persons remain blank. It is probable, therefore, that these specimens remained unsold.



Grecian Bas-relief of very late times, from the British Museum, showing the debased forms of the Greek characters, especially Ε for Ε, C for Σ, and ω for Ω, (see page 22). The remains of mortality exhibited beneath the inscription afford a striking contrast to the graceful personifications of death of purer Greek times, as seen in statue No. 24 in the Greek Court.

Ειπειν τις δυναται
 Σκηνος λιποσαρκον
 Αθρησας, ειπερ 'υλας
 'Η θερσειτης ην ω
 Παροδειτα;

Oh passer-by ! what discernment will enable one to tell whether these fleshless bones belonged to a handsome youth like Hylas, or to an ugly man like Thersites ?

NOTE.

The names of mythic personages, generally met with in translations of the classics, are not the same as the Greeks themselves used. We are mostly accustomed to follow the Roman nomenclature, but, as the Greek seems coming into fashion, it has been added to each statue, whenever different from the Roman.

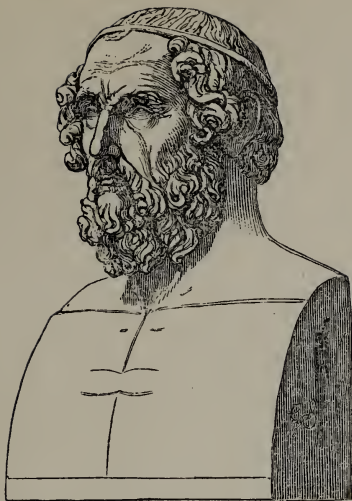
The long vowels are marked with a circumflex.

ROMAN.	GREEK.	ROMAN.	GREEK.
Æsculapius . . .	Asklēpios.	Minerva . . .	Athênê.
Aurora . . .	Eòs.	Mors . . .	Thanatos.
Bacchus . . .	Dionysos.	Neptune . . .	Poseidôn.
Ceres . . .	Démêtêr.	Pax . . .	Eirênê.
Cupid . . .	Erôs.	Pluto . . .	Hadês.
Diana . . .	Artemis.	Pollux . . .	Polydeukes.
Discordia . . .	Eris.	Proserpine . . .	Persephonê.
Fates . . .	Moirai.	Saturn . . .	Kronos.
Faunus . . .	Satyros.	Seasons . . .	Horae.
Flora . . .	Chloris.	Somnus . . .	Hypnos.
Furies, Erinys or Erinnyes.		Sol . . .	Hêlios.
Graces . . .	Charites.	Tellus . . .	Gê.
Hercules . . .	Hêraklês.	Venus . . .	Aphroditê.
Juno . . .	Hêrê.	Vesta . . .	Hestia.
Jupiter . . .	Zeus.	Victory . . .	Nikê.
Luna . . .	Selênê.	Vulcan. . . .	Hêphaistos.
Mars . . .	Arês.	Ulysses . . .	Odysseus.
Mercury . . .	Hermês.		

Where a statue or bas-relief is inscribed with the artist's name, I have in almost every instance given a copy in *facsimile* of the shape and *comparative size* of the letters, as much of the genuineness of an inscription depends on these particulars.

The exact dimensions of the sculptures are given in English feet and inches, and tenths of inches. The restorations are noted, as far as possible, from my own inspection and the best published authorities.

Each description in the catalogue contains a reference to the chief works in which the sculpture has been engraved. A more complete list of these works, with observations on their relative value, will be found at the end of the Roman catalogue, together with a series of notes on the various collections of sculpture throughout Europe.



Terminal Bust of Homer, in the British Museum.

GREEK COURT CATALOGUE.

1. VENUS VICTRIX (APHRODITÊ).

Heroic statue of Parian marble. From the LOUVRE. Discovered in the island of Milo, the ancient Melos, in 1820.

CALLED VENUS OF MILO. One of the finest statues that has ever been discovered. It may be regarded as the utmost extent to which grandeur of form can be united with feminine beauty. The latter characteristic fully pervades every portion of this majestic figure; and if the magnificent Juno, whom the Grecian artists never presumed to denude, had chosen to unrobe herself, we may imagine that such would have been the appearance of her person. Fully developed, it is notwithstanding graceful. On turning to other branches of art for illustration, we find amongst ancient gems and coins numerous figures in a similar attitude. Some are explained by the writing upon them. A similar statue found at Capua stands immediately at hand (No. 2). It will be seen that the general style of the figure and drapery is the same. The left foot rests upon a helmet, which is broken away in the statue No. 1. On the reverse of coins of Vespasian we often see the figure of a Victory with the lower limbs only draped; her left foot raised on a helmet, and writing in a large shield, which she rests on her left knee. The coins inscribed VICTORIA AVGVSTA. A bas-relief of a

similar subject may be seen on the *Bas-relief Gallery* (No. 22), which, although of very late Roman times, sufficiently illustrates the attitude. A brass coin of Corinth, struck in the reign of Septimius Severus, exhibits on the reverse a half-draped female figure exactly like the one before us. She holds a large shield in her extended arms, and seems to be in the act of looking at the reflection of herself in the polished surface. The same figure, on a smaller



Brass Coin of Corinth, in the British Museum, showing the Statue of Venus Victrix.

scale, evidently a statue, to be seen on coins of the same city, mounted on a rock between two marine deities, personify the two harbours of Corinth, Lechæum and Cenchræa. Strabo says that the temple of Venus stood upon the summit of the Acrocorinthus, and that, immediately below, was the small fountain of Peirene, which appears to be issuing from the rock in the coin. This figure of Venus is probably the goddess of the temple erected at the time of the colony founded by Julius Cæsar. The Romans always boasted their descent from Venus, through her son Æneas; and Julius Cæsar regarded her as his tutelary divinity. Under these circumstances, it is easy to perceive how the original figure of Victory without wings became in later times associated with the beloved of Anchises and the captivator of Mars, under the denomination of *Venus Victrix*. Venus triumphant with the apple, after the decision of Paris, forms a very different subject, and is generally treated with much less dignity.

M. Clarac (Louvre Cat.) conjectures from a fragment discovered at the same time, that her hand originally held an apple. Some incline to groupe the figure with a second as the Venus of Capua, (No. 2). Others regard it as a Victory alone, inscribing with the right hand upon a shield resting upon the knee, so frequently represented on Roman coins, and seen in a fragment of very late art (No. 22). The statue is formed of two blocks of the finest Parian marble, and no attempt has been made at restoration. The arm was originally distinct from the rest of the figure. See a coin of Faustina the younger, inscribed *VENERI VICTRICI*, published by Visconti, vol. viii. (Mus. Chiar.), tav. B, No. 3.

Engraved in Bouillon, pl. 11; Clarac sur la Statue (showing an inscription with name *MÆANDROS* on the base); Clarac. Cat. pl. 107, No. 232, bis; Clarac, Musée, pl. 340; No. 1308. Musée Français, vol. 2.

Dimensions: Height, 6'8"1.

2. VENUS VICTRIX OF CAPUA.

Heroic statue of Greek marble. From NAPLES, and found in the Amphitheatre at Capua.

In the Naples collection a Cupid has been added in plaster from traces of feet remaining on the base in the original marble. The arms of Venus are modern restorations in wood. This is a noble half-draped figure with a frontlet, either an original Greek work or at least from such a model. Compare No. 1, and the coin of Faustina there referred to.

Engraved in Mus. Bor. iii. tav. 54; Millingen, ii. 4, 5; Comp. Clarac, Venus Victrix de Milo; Clarac. Musée, pl. 598, No. 1310; Neapels, p. 33, No. 98; Gerhard, Ant. Bildw. pl. 10.

Dimensions: Height, 6'7"0.

3.

DIONE.

Statue, life size, from the BRITISH MUSEUM. Found at Ostia, among the ruins of the baths of the Emperor Claudius, in 1776.

The original statue is in two pieces of marble imperceptibly joined at the lower part of the body within the drapery. The polish is admirably preserved. It is one of the finest female statues known. It closely resembles a figure of Venus on a bronze medallion of Lucilla standing at the edge of the sea, surrounded by Cupids, one of which is leaping into the water. A similar subject in painting is described by Winckelmann.

Restorations: Left arm, right hand, and tip of the nose.

Engraved in Ancient Marbles, Brit. Mus., Part 1, pl. 8; Vaux's Handbook, p. 166; Specimens Dilettanti Soc., vol. i. pl. 41; Clarac. Musée, pl. 595, No. 1302.

Dimensions: Height, 6'6"·8.

4.

QUOIT-THROWER (DISCOBOLOS) IN ACTION.

Statue, life size, of Pentelic marble from the VATICAN. Found at Tivoli, in Hadrian's Villa; Gerhard says, on the Via Appia.

This statue accords exactly with Pliny's and Lucian's description of a statue by Myron. There is an inscription on the trunk of the statue—

ΜΥΡΩΝ ΕΡΟΙΕ

It seems to be a later addition. Many repetitions of this figure have been found: one is in the British Museum; but it has been entirely gone over with a modern tool, so that nothing of the original surface remains. A *strigil* hangs on the trunk above the inscription, and indicates the locality as devoted to the public games.—(See Visconti, M. P. C. Note, p. 130, of vol. i.) The repetition in the Palazzo Massimi is the most perfectly preserved, and was found in Villa Palombaro on the Esquiline. The few restorations in the figure were judiciously made by Angelini. Guattani, Febrajo, 1784. Mon. Ined. Described also by Visconti, Mus. Pio Clem. in note, vol. i. p. 130. The body is bent violently forward, and the right arm holding a quoit or *discus*; the young athlete seems in the very act of hurling the discus, difficult for the artist to seize, but here rendered with consummate art. The *strigil* was an instrument used by the ancients to remove the sweat from their limbs after the bath. The athletes exercised naked, and employed perfumes and bathing to great excess.

Quintilian says, Book II. ch. 13, "What so distorted, and yet so finished, and nicely wrought as Myron's quoit-player (*Discobolos*)?"



The Discobolos, represented on a gem (Cornaline), formerly in the possession of Mr. Jas. Byres, at Rome. See Visconti, vol. i. p. 130. See also a gem formerly belonging to Mr. Cracherode. Tassie's Gems, No. 7967.

Should one find fault with this posture, as not natural, would he not betray his ignorance, because it is the novelty and difficulty of framing such an attitude of body, that makes it so much admired and valued?"

Lucian, also, in his dialogue called *Philopseudes*, or, *The Liar*, describes the figure in the following manner: "The discus-player (*δισκουοντος*) bending down, as if about to throw, and looking towards the hand that holds the discus, with one knee bent, as if prepared to rise after the cast. That is the *Discobolus*, the work of Myron."

Lucian lived in the time of Marcus Aurelius, and was originally educated as a sculptor. He possessed, together with his practical knowledge, an excellent taste, and the few scattered allusions to art that are to be found in his writings deserve especial attention. Fea observes, justly, that without a sight of this figure it would be impossible to comprehend the words of Lucian.

Restorations: The arms, right leg, and head, which latter should have been turned backwards, as in the example in the Palazzo Massimi.

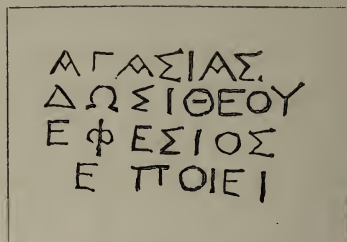
Engraved in Mus. Pio Clem.; Bouillon, vol. ii. pl. 18; Pistolesi, vol. vii. tav. 9; Mus. Nap. No. 121. Compare Vaux's Handbook, p. 168; Dilettant. Specimens, vol. i. pl. 29; Bunsen, vol. ii. pt. ii. p. 242; Guattani, Mon. Ined. 1784. Musée Français.

Dimensions: Height, to top of head, 4'4"·2, to top of quoit, 5'2" 8.

5. THE WARRIOR OF AGASIAS.

Life size statue of Greek marble. From the LOUVRE. Formerly in the Borghese Collection at Rome.

On the pedestal which supports the figure is inscribed,



This hero, vulgarly called the *Fighting Gladiator*, was found at Antium, on the sea-shore, during the pontificate of Paul V., where, a century previously the Belvedere Apollo had been discovered (No. 252). It was commonly called the Borghese Gladiator, but no known statue of a gladiator is represented perfectly nude, as we see in this heroic figure. It is most probably an imitation of a bronze of the Macedonian period. The parts of the body are long-drawn, and much divided. None of the compact fullness or results of bodily training observable in the age of Phidias can be recognised here. It is very similar to some of the outstretched figures in the sculptures from Halicarnassus (No. 129), but, more particularly, in those now in the British Museum. The Duke Blacas has, in France, a beautiful little bronze found in Dauphiné, representing a hero naked, with a helmet on his head, in a

similar attitude to this statue, and is supposed to be Deiphobus defending himself against Ulysses on the night of the taking of Troy. The hair is short and curly as in the Discobolus and other gymnasts.

Restorations: The entire right arm, and the right ear, are the only modern portions of this valuable work of art.

Engraved in Bouillon, vol. ii. pl. 16; Maffei, tav. 75; Clarac. Cat. pl. 117, No. 262; Villa Borghese, st. 7, No. 10; Clarac. Musée, pl. 304, No. 2145. Musée Royal, vol. 2.

Dimensions: Height, from left foot to head, 5'0"·0.

6. JUNO—FARNESE.

Statue heroic of Grechetto marble. From NAPLES. Previously in the Farnese Collection at Rome.

Finati (Mus. Bor.) attributes this statue to the finest period of Greek art.

Engraved in Mus. Bor. vol. ii. tav. 61.

Dimensions: Height, 6'11"·1.

7. NAID.

Statue, life size, of Greek marble, from the LOUVRE. Formerly in the collection of Cardinal Fesch.

Half reclining, resting her left arm upon the urn, where the water was intended to flow, and thus to supply and decorate a fountain at the same time. The head is antique, but did not originally belong to the statue. It has nothing of the character of a water-nymph about it. The body is full and large, but deficient in suppleness. The drapery thrown over the left knee is very artificial, and not like the antique treatment.

Restorations: The feet, part of the drapery near them, the urn, and, most probably, both hands.

Engraved in Clarac. Musée, pl. 348, No. 1838; Clarac. Cat. p. 336, No. 901.

8. APOLLO.

Of Bronze. From NAPLES. Found in Pompeii.

Engraved in Mus. Bor. vol. viii. tav. 60; Clarac. Musée, pl. 484, No. 935.

9. MERCURY (HERMES).

Sitting figure, life size, of bronze from NAPLES, found at Herculaneum in 1758, August 3rd.

The forms, according to the criticism of John Bell, are all beautiful, soft, and flowing. The figure inclines gently forward, represented as in a moment of deep meditation; the countenance fine, pensive, with infinite sweetness of expression; the hair admirably disposed, the limbs round, full, yet most delicate. The right leg is partly extended, the palm of the hand rests on the block of marble sustaining the person, while the other lies carelessly on the left limb, which, bending from the knee, recedes backwards. The feet and ankles are firmly modelled, and the wings are exquisitely delicate. A fragment of the caduceus remained in the right hand. The wings upon his ankles, peculiar to Mercury, were called *talaria* and *pedila*. The rose beneath the

sandal is a beautiful emblem of the light and rapid action of this divinity: it indicates that he, as the messenger of the gods, is borne through space without touching the ground.

Engraved in Mus. Bor. vol. iii. tav. 42; Ant. Ercolano, vol. vi. tav. 29; Bronzi, vol. ii. tav. 29; Clarac. Musée, pl. 665, No. 1522; H. B. 176.

Dimensions: Height, 3'6"·3.

10.

FAUN (SATYR) REPOSING.

Statue. From the VATICAN. In the Braccio Nuovo. Formerly in the Palazzo Ruspoli.

The repetitions of this statue are so numerous, that Winckelmann counted no less than thirty existing in Rome alone. A second statue of this subject was seen in the Palazzo Ruspoli, it was discovered in the Villa Cassia and considered very fine; the head was crowned with a pine branch.

Engraved in Mus. Pio Clem. vol. ii. tav. 30; Pistolesi, vol. iv. tav. 30; Bunsen, vol. ii. part 2, p. 91; H. B. p. 410.

11. COLOSSAL FEMALE FIGURE—SITTING WITH RIGHT ELBOW ON KNEE.

Ariadne, from DRESDEN, formerly in the Chigi Collection.

The nose, right arm, and breast modern; the head has certainly been turned from the original position. A similar statue engraved in the Giustiniani Gallery, vol. i. tab. 142. Le Plat calls it Agrippina. Ranked as a Niobid by Clarac.

Engraved in Becker's Augusteum, vol. i. No. 17; Le Plat, No. 35; Clarac. pl. 584, No. 1263.

12.

FAUN (SATYR) REPOSING.

Statue, life size, of Pentelic marble; from the CAPITOL, at ROME. Found in 1701, near Lanuvium, the modern Civita Lavinia, a villa of Marcus Aurelius. Placed by Benedict XIV. 1753 in the Capitol. It was formerly in the Villa d'Este.

Standing, and with no other vestment than the *nebris* or goat-skin, which envelops his body, this young Faun, with his legs crossed and his left hand on his hip, is leaning upon a tree, and seems to be resting after his exertions on the flute, still in his right hand. The grace pervading the whole figure, and the style of the *nebris*, indicate its original composition for bronze. The many repetitions also lead to the opinion, that it is taken from some favourite work of ancient popularity, perhaps the famous bronze Satyr of Praxiteles, which obtained the name *periboëtos*, *περιβοητος*, the far-famed or much-talked-of.

Restorations: The left arm, and a portion of the right. The nose has been clumsily restored, and mars the expression of the countenance.

Engraved in Mus. Cap. vol. iii. tav. 32; Bouillon, vol. i. pl. 55; Mori. vol. ii. Sala Grande, tav. 16; Mus. Nap. No. 50; compare a similar statue in Vatican; another known in the Palazzo Ruspoli. Musée Français. Bunsen, vol. iii. part 1. p. 251.

Dimensions: Height, 5'7"·6.

13. SCYTHIAN (GRINDER). SHARPENING HIS KNIFE TO FLAY MARSYAS.

Known in Italy as the *Arrotino*. Statue, from FLORENCE.

The figure is entirely naked, with the exception of some drapery thrown over his left shoulder. He kneels on the right knee, and sits at the same time on a small rock. He has both moustache and tuft under lip. The countenance is barbarian. (See a remark of Zannoni, vol. iii. p. 266, "that in the finest antique works the most egregious errors may also be detected.") The meaning of this statue has been ascertained from various groups on sarcophagi and coins, where a similar figure appears, as the slave about to execute the commands of Apollo after he had vanquished Marsyas in a musical contest. Apollo played upon the *cithara* and Marsyas upon the flute. The Muses, who were the umpires, decided in favour of Apollo. The figure of Marsyas bound, and hanging to a tree, is a frequent subject in ancient sculpture. Two specimens of life size are in the Florence Gallery. See fragment from Berlin, No. 73.

Restorations: Some fingers of both hands, and that portion of the knife between his right hand and the stone for sharpening.

Engraved in Gall. di Firenze, vol. i. pl. 37; Maffei, tav. 41; Clarac, Musée, pl. 543, No. 1141.

Dimensions: Height, 3'0"·9, by 3'3"·9.

14. DANAID.

Half-naked female raising a vase, which is supported by a pedestal encircled with ivy. Statue from the VATICAN. Found among the ruins of the forum of Præneste, modern Palestrina, which seems to have been richly adorned with sculpture, for numerous statues of a Roman epoch were found in the same place. Mus. Pio Clem. vol. i. p. 76.

The half closed eyes express weeping. The face is turned towards the vase, (Text, Mus. Pio Clem. p. 32.) The hair is gathered up in a peculiar manner very unusual in the antique. Compare a draped female figure holding a similar vase. The Danaides were the fifty daughters of Danaus, brother of the king of Ægypt, who had fifty sons. Ægyptus requested the daughters of Danaus in marriage for his sons, which was agreed upon; but on the wedding night the brides murdered their husbands. The Danaides were punished in Hades by being compelled everlastingly to pour water into a sieve. This subject has much engaged the artists of antiquity. Compare Pistolesi, vol. vi. tav. 25.

Engraved in Mus. Pio Clem. vol. ii. tav. 2; Pistolesi, vol. v. tav. 56; Clarac, Musée, pl. 760, No. 1856; Bunsen.

Dimensions: Height, 4'8"·7.

15. VACANT.

16. LAOCOON AND HIS SONS.

Group, heroic size, in Grechetto marble, composed of six blocks; from the VATICAN. Found in the ruins of the Palace of Titus, contiguous to his baths at Rome in 1506, during the pontificate of Julius II. Many fragments of a similar group were also found in the same baths.

The man who discovered this group was buried in the Araceli church and honoured with an inscription recording the event on his tomb. This

group is the most powerful in expression amongst all the antique works of art; they are generally characterised by placidity and the selection of those moments in an event which admit of calmness and repose. A repetition of the head of Laocoon, now at Brussels, is seen in No. 391. "It has been said that the head of the Laocoon in the Vatican did not belong to the statue, but there is not the slightest trace of any separation between the head and the body. The arm in terra cotta is excellent, but over the right ear is a flat projection, which had evidently some connection with another part of the group."—MS. Journal, Rome, April 25th, 1844. Laocoon, the son of Priam and priest of Apollo, devoted to his country, used his utmost endeavours to prevent the wooden horse which contained the Greeks destined to ruin the Trojans, being brought within the walls of Troy. To convince his countrymen of the hollow treachery of the machine, he struck it with his lance. Whilst about to sacrifice, he was attacked by two serpents sent against him by the gods who had destined the fall of Troy. The serpents first surrounded his two sons, and then enfolding themselves round the limbs of the unhappy father, destroyed them in one knot upon the altar of the god he is supposed to have disobeyed. Mengs, in criticising the antique statues, pronounces this and the Belvedere Torso as the only existing examples of the sublime. The next merit he awards to the Apollo and the Warrior of Agasias. Flaxman says (p. 134) that in the faces of the dying Achilles and Laocoon, pain and death produce nothing like distortion; the elevation of noble minds is seen in their sufferings (p. 230). Laocoon and his sons is a work composed in a noble concatenation of lines, in three principal views. The children's appeal to the father, and the father's to the gods, is highly pathetic. The convulsed rise of the youngest from the ground is the most electric circumstance in the whole sentiment.

"It is not with the agonies of a man, writhing in the pangs of death, that we sympathise, on beholding the celebrated group of Laocoon and his sons, for such sympathies can only be painful and disgusting; but it is with the energy and fortitude of mind which those agonies call into action and display. For though every feature and every muscle is convulsed, and everywhere contracted, yet the breast is expanded and the throat compressed, to show that he suffers in silence."—*Payne Knight on Taste, quoted by Sir Charles Bell*, p. 191.

Restorations: The restorations to the figure of the elder son are the right hand, the extremities of some of the toes, and the back of the head. To the younger son, the right arm and the base of the right foot. The right arm of the Laocoon and part of the chest (right pectoral muscle and omoplat) and shoulder were wanting, so that the actual motion of the arm could not be inferred; a projection on the head shows that the hand must have touched it, and the general opinion seems to be that the arm was thrown more back and contracted. The arm was restored from a model by Girardon. Fra Gioan Angelo restored it in terra cotta, very similar to the attitude of Girardon. Baccio Bandinelli's design may be seen in his marble copy in the Florence Gallery.

Engraved in Mus. Pio. Clem. vol. ii. tav. 39; Bouillon, vol. ii. pl. 15; Maffei, tav. 1; Pistolesi, vol. iv. tav. 101; Musée Français; engraved by Marco da Ravenna, inscribed MRCVS RAVENAS, the only work on which his name is written at length.—Bartsch, vol. xiv. page 269, No. 353; Clarac. Musée, pl. 834, No. 2092; Bunsen, vol. ii. part 2, page 147.

Dimensions: Height, to head of Laocoon, 5'9"·8. To top of hand, 6'10"·7. Younger son, 3'7"·9. Elder son, 3'10"·8.

17. FARNESE MINERVA (ATHÊNÊ).

Greek marble statue, heroic size, from NAPLES, formerly in the Farnese Palace at Rome. Said to have been found at Velletri, and sold for 36,000 piastres. Commonly called the FARNESE MINERVA.

The arms are modern, and the flaps of the helmet have also from certain indications been restored. John Bell admired this statue greatly : very similar to Mr. Hope's statue (*Dilett.* vol. ii. pl. 9). The right hand probably held a Victory, and corresponds with the Pausanias description of Phidias's statue. From the want of finish upon the serpents behind, it must have stood in a niche. Cavaceppi, vol. i. tav. 1, gives an exactly similar statue, which he calls Pallas, Albani. Compare also the ancient head of Minerva on coins of Athens, page 17, Introduction.

Engraved in *Dilettanti* specimens, vol. i. pl. 25, and vol. ii. pl. 9 ; *Clarac. Musée*, pl. 458, No. 851 A. *Mus. Bor.* iv. tav. 7 ; *Neapels*, p. 41. No. 118 ; *H. B.* 161.

Dimensions : Height, 6'11"2.



Coin of Athens, showing the head of Minerva, with the helmet introduced by Phidias.

18. MINERVA (ATHÊNÊ.)

From ROME.

Commonly called MINERVA MEDICA, and supposed to have been found in the temple of Minerva Medica, but Bartoli states that it was discovered near the church of S. Maria sopra Minerva. Formerly in the Palazzo Giustiniani at Rome, and afterwards belonging to Lucien Bonaparte, from whom it was purchased by Pius VII. for the Vatican. The beauty and dignity of this work seem to have been derived from the celebrated statue in the Parthenon by Phidias ; but it exhibits several important differences. The form of the helmet is not that of Phidias always seen upon the coins of Athens, but the shape peculiar to those of Corinth ; hence the form shown in the accompanying illustration, was called *Corinthian*. The serpent at her feet shows a close connection with the description left us by Pausanias. Gerhard supposes it to have been the principal statue of the temple in which it was discovered.

Restorations : The right arm and hand, with spear, fingers of the left hand ; the drapery has suffered much by some modern chiselling over it.

Engraved in *Pistolesi*, vol. iv. tav. 28 ; *Clarac. Musée*, pl. 465, No. 875 ; *Galleria Giustiniani*, vol. i. No. 1 ; *Bunsen*, vol. ii. part 2, p. 91, No. 23.

Dimensions : Height, 6'10"3.



Coin of Corinth, with head of Minerva (Athênê).

19. SLEEPING FAUN (SATYR).

Statue, heroic size, of Parian marble, from MUNICH. Formerly in the Barberini Palace at Rome. Commonly known as the BARBERINI FAUN.

A work of the best period of Greek art, and well deserving the careful attention of all sculptors; it may be attributed to the age of Scopas and Praxiteles, and probably adorned the Mausoleum of Hadrian, for it was found in the immediate neighbourhood of Castell Sant' Angelo, at Rome, where it may have lain since the year 537, when statues were hurled down upon the Goths by order of Belisarius. This statue was sold about 1814 to the prince royal of Bavaria for 3000*l*. It was restored in stucco by Pacchetti. (Elgin Marbles report, p. 55). A bronze statue from Herculaneum is very similar to this, in respect to attitude. Ant. di Ercolano, vol. vi. tav. 40.

Restorations : marked in Maffei.

Engraved in Glyptothek Catalogue, No. 96; Maffei, tav. 94; Bunsen; Clarac. Musée, pl. 710*A*, No. 1723; Meyer.

Dimensions : Height, 6'1"·7. From knee to back, 4'8"·8.

20,

YOUTH.

Bronze statue at FLORENCE. Found at Pesaro in 1530.

Presented by Alessandro Barignani to Francesco Maria, Duke of Urbino. A young athlete. Called by Clarac, Bacchus. Compare with the bronze youths of Rome and Berlin. The common name given to this figure at Florence, is L'Idole.

Engraved in Galleria di Firenze, vol. ii. pl. 93; Clarac. Musée, pl. 680, No. 1591.

Dimensions : Height,

21.

JASON.

Of Parian and Pentelic marble, the chief part of the statue of the latter material. From MUNICH. Formerly in the Braschi Collection at Rome. It was discovered in the villa of Hadrian, at Tivoli.

A similar statue to the one now in the Louvre, No. 164. The head, which is antique, is not a portion of the original figure; it is of a different marble, and another style. This statue may be a repetition of one of the Argonaut figures, sculptured by Lycius, the son of Myron. Head younger and hair more flowing than in No. 25. The shoe is attached upright against the rock, under his right foot. Marble much corroded.

Restorations : Part of cheeks, the lower lip and chin, both arms, the right leg, and front of right foot.

Engraved in Glyptothek Catalogue, No. 150; Clarac. Musée, pl. 814, No. 2048.

Dimensions : Height,

22.

DIANA (ARTEMIS) OF GABII.

Statue, life size, of Parian or Grechetto marble. From the LOUVRE. Formerly in the Villa Borghese, and discovered among the ruins of the ancient city of Gabii.

The goddess is in the act of adjusting her mantle, and closely resembles the character and appearance of Artemis in a relief of the Villa Albani at Rome (Zoega, tav. 104), where she is drawing the bow of vengeance against the children of Niobe. A similar figure at Rome in the Pamphili collection (Clarac. Musée, pl. 573, No. 1227).

Restorations: The nose, the right hand, the left sleeve, and a small portion of the elbow, the right foot to the ankle, and half the left leg.

Engraved in Bouillon, pl. 21; Villa Borghese, Mon. Gab. No. 32; Clarac. Cat. pl. 112, No. 246; Clarac. Musée, pl. 285, No. 1208. Musée Royal, vol. i.

Dimensions: Height, 5'4"7.

23. LUDOVISI MARS (ARÊS).

Statue, heroic size; from the Villa Ludovisi, at Rome.

More remarkable for the general impression produced at a distance than for excellence of execution upon closer inspection. It is most probably a repetition of some superior work, the composition of which we still see unimpaired. The god is sitting upon a rock, with his sword in hand, his left foot resting on a helmet; at his feet sits a Cupid (Amor), and at his right side a shield. Raoul Rochette explains this figure as Achilles, but the introduction of the Cupid at his feet is quite sufficient to prove the contrary.

Restorations: Both arms and hands, the handle of sword, head, and both arms of Cupid.

Engraved in Maffei, tav. 66; Bunsen, vol. iii. part 2, p. 583; R. Rochette Mon. Ined. pl. 11; Clarac, pl. 635, No. 1432.

Dimensions: Height, 4'10"1.

24. GENIUS OF DEATH.

Life size statue of Pentelic marble. From the LOUVRE. Previously in the Château d'Ecouen.

Standing, the legs crossed, and arms bent over the head; the back leaning against a pine-tree. The repose of the figure is allusive to the tranquillity after death. The fir was sacred both to Bacchus and Cybele. This figure occurs on a sarcophagus in the Museo Lapidario of the Vatican, but in this specimen the legs are not crossed. It is also seen in other sculptures in connection with Bacchus. The figures of Death in ancient sculpture are generally accompanied with an inverted torch.

Engraved in Bouillon, vol. i. pl. 59; Clarac. Cat. pl. 12, No. 22; Clarac. Musée, pl. 300, No. 1859; Mus. Pio Clem. vol. vii. tav. 13; Mus. Nap. No. 62. Musée Français.

Dimensions: Height, 5'10"7.

25. JASON.

Statue, life size, of Pentelic marble. The head is Grechetto marble. From the LOUVRE. Transferred by Louis XIV. from the Villa Montalto or Negroni to Versailles.

Many repetitions exist of this statue. A small and indifferent one in the Vatican, one at Munich, and another at Lansdowne House, discovered in 1778 (Vis. Mus. Pio Clem. vol. iii. tav. 48). The name of Cincinnatus, formerly bestowed on this statue, is contradicted by the youthful appearance and nudity of the figure, which would not accord with Roman portraiture. Winckelmann's suggestion that it represented Jason, and its clear accordance with the fable, obtained an immediate recognition. Jason is in the act of fastening the sandal on his right foot; he seems to look suddenly round; the other sandal remains on the ground, and a ploughshare beside it, which alludes to his occupation as a husbandman in the plains of Iolchus, upon the bank of the

river Anaurus. The fable relates that having crossed the river, he tied on his right sandal, and forgetful of the other, hurried into the presence of Pelias to assist at a sacrifice. An oracle had forewarned Pelias to beware of a man with one shoe, and eventually Jason slew him. Apollonius asserts that the shoe was lost whilst crossing the river. The story of Pherecides, that he left the plough abruptly on receiving the invitation of his uncle Pelias, accords much better with our sculpture. (Compare No. 21.)

Restorations : The entire left arm, the right hand, and part of the arm ; also the ploughshare. The head, although of a different marble, is antique.

Engraved in Bouillon, vol. ii. pl. 6 ; Maffei, tav. 70 ; Clarac. Cat. pl. 258, No. 710 ; Clarac. Musée, pl. 309, No. 2046. Musée Français.

Dimensions : Height, 4'8"8.

26.

APOLLO LYCIUS.

Called at Florence the APOLLINO.

Recognised from a passage in Lucian's Dialogues (Anarcharsis), to be the Lycian Apollo, a statue which stood in the Lyceum, and was copied from that of Apollo worshipped at Patara, in Lycia, resting on a column with the left hand having a bow, and the right arm bent over the head. The same attitude of Apollo is found on coins. No restorations marked in Clarac.

Restorations : Both hands and wrists, the nose, part of the quiver, and of the stem adjacent.

Engraved in Gall. di Firenze, vol. ii., pl. 154 ; Maffei. Tav. 39. ; Millin. Gall. Myth. No. 96, pl. 14 ; Clarac. Musée, pl. 477, No. 912, c.

Dimensions : Height, 4'8"5.

27.

ARIADNE (SLEEPING).

Statue, heroic size, of Parian marble, from the VATICAN, where, three centuries ago, it formed the ornament of a fountain at the end of a grand corridor ; it was purchased by Julius II.

It was formerly called a Cleopatra. Evidently copied from a superior model ; the richness and beauty of the composition do not accord with the execution, which is altogether sketchy, and in many parts of the flesh swollen, and the drapery betrays harshness in the folds. Gerhard calls this one of the finest works in the Vatican Museum, and claims it for the best period of art. He admits that the face is distorted. (Bunsen, p. 177.)

The daughter of Minos is sleeping on the rocks of Naxos at the moment when the perfidious Theseus has abandoned her. So she appeared when the god of wine approached and became enamoured of her, a subject frequently represented in ancient art. Her tunic falls loosely, and the veil is negligently thrown over her head,—the whole figure is characterised by disorder. A bracelet on the upper part of the right arm in the shape of a serpent, led to the idea of the statue being intended for Cleopatra and the Asp ; but Visconti has shown its frequent occurrence on other monuments of a totally different nature. The celebrated and most careful engraving of the Dying Cleopatra, by Marc Antonio, after a drawing by Raphael, was suggested by this statue (Bartsch, vol. xiv. p. 162, No. 199).

Restorations : The nose, the entire mouth, the right hand, part of the left, several toes, and many parts of the drapery.

Engraved in Mus. Pio Clem. vol. ii. tav. 44 ; Pistolesi, vol. v. tav. 25 ;

Maffei, tav. 8; Bunsen, vol. ii. part 2, p. 175; Bouillon, vol. ii. pl. 9. Mus. Nap. No. 60; Clarac. Musée, pl. 689, No. 1622; Millin. Gall. Myth. The statue is engraved as it stood in the Belvedere, in *Insigniores Statuarum Urbis Romæ Icones*, 1619, No. 53; Musée Français.

Dimensions: Height, 5'2''2. Length, 6'.10''.3.

28. MINERVA (ATHÊNÊ).

Of the Villa Albani. Heroic sized statue, Parian marble, from ROME.

Found in Hadrian's Villa at Tivoli.

The goddess is clothed in the long tunic, over which the Ægis is disposed. Her helmet is formed of the skin of a dog's (?) head. The Medusa's head on the Ægis is exactly like that on the Hope statue (*Dilettanti Specimens*, vol. i. pl. 25, and vol. ii. pl. 9.) The head is original.

Restorations: The drapery down the entire right side. The left foot, nose, and back of the head; head and arms were found disjointed.

Engraved in Bunsen, vol. iii. 2, p. 529; Handbook to Rome, p. 237; Clarac. Musée, pl. 472, No. 898 B.

Dimensions: Height, 6'4''.

29. MINERVA (ATHÊNÊ).

From DRESDEN.

Restored plaster, by Rauch. See No. 54, for the actual condition of the original.

Engraved in Clarac. Musée, pl. 460, No. 855; Leplat, pl. 23; August, pl. 9.

30. SOMNUS (HYPNOS)—THE GOD OF SLEEP.

From VIENNA, Imperial Museum. Called by Clarac, CUPID ASLEEP.

He lies sleeping on a lion's skin spread over a rock; the hair is gathered up in a peculiar knot on the top of his head. See statues of Harpocrates, and various genii, Clarac. Musée, pl. 761 c. The right hand rests on the left shoulder. Statues of this kind are to be seen both in the Vatican and British Museum. A similar figure at Dresden (*Comp. Becker's Augusteum*, vol. iii. No. 152).

The god of sleep is generally represented as a winged boy, reclining on a lion's skin, holding poppies. No divinity has been so variously represented among the ancients. He appears as a lad, a boy, a grown-up man, aged to decrepitude, sometimes naked, or with the *chlamys*, at other times laden with garments. He is frequently wingless, and often with wings of a butterfly, at other times with those of an eagle, wings at his temples as well as at his shoulders; but in every case he is either asleep or with a decidedly drowsy expression. He is not to be confounded with Morpheus, who especially presides over dreams, although Somnus is said to be the general father of sleep. A lizard is often represented near him.

Restorations: The right foot below the instep.

Engraved in Clarac. Musée, pl. 644, No. 1475.

31. CLIO.

A small standing figure holding tablets in left hand. From BERLIN.

32. FRIEZE IN ALTO-RELIEVO.

From the east portico of the TEMPLE OF THESEUS at ATHENS. See page 25.

It comprises one-half of the entire length, and begins at the left-hand side. The rim of the shield borne by the figure at the extreme right is directly over the centre of the doorway of the temple, and the rest of the frieze to be seen in cast No. 56. The three seated figures represent Minerva, Juno, and Jupiter, who seem to be spectators of a combat. The figures, however, are all so mutilated that it is impossible to determine what particular battle the artist intended to record.

Dimensions: Height,

33. ENDYMION.

Alto-relief, from the Capitol, at ROME.

The Sleeping Endymion. This fine relief was discovered, according to Ficorini, upon the Aventine, during the Pontificate of Clement XI. The son of Jupiter, sitting on a rock, is sunk in deep sleep; his head has fallen on his breast. The hunting spear rests on his left shoulder. The approach of the Moon is indicated by the dog which has started up, and seems in the act of barking. The right side of Endymion is turned towards the spectator. His head has been only sketched in; it has been peculiarly adapted by the sculptor to be viewed from below, and must have been originally intended to be in shadow. Endymion was renowned for his beauty and perpetual sleep. His beauty as he slept on Mount Latmos attracted the notice of the Moon (Sélène), and she came down from heaven, kissed him, and lay by his side. She is said to have sent him to sleep, that she might kiss him without his knowledge.

Engraved in Mus. Cap. vol. iv. tav. 53. E. Braun. Zwölf Bas-reliefs, No. 9. Mori. Stanza dell' Imperatori. Bunsen, vol. iii. page 197.

34. BAS-RELIEF—TWO GREEK COMBATANTS AND A HORSE.

Very large bas-relief of Pentelic marble. From the Villa Albani at ROME.

Found in 1764, at Rome, near the Arch of Gallienus.

One of the finest fragments in Rome, and bearing close affinity to the works of Phidias.

Engraved in Bunsen, Rome, III. 2, p. 562; Leitch, p. 79; Zoega, tav. 51; Winckelmann, Mon. Ined. No. 62.

35. PERSEUS AND ANDROMEDA—ALTO-RELIEF.

From the Capitol at Rome. Discovered among the foundations of the Palazzo Muti, near the church of SS. Apostoli.

Perseus, with wings on head and feet, appears naked, excepting the *chlamys* which lies over left shoulder, and passes over lower part of arm, falling down the left side of the leg. He is liberating Andromeda, who is clothed in a long tunic and *peplos*. The head of the monster which Perseus has just overcome, lies at her feet. The position of his left hand is characteristic; it is supposed to hold the head of Medusa, which, in all works of art, he appears carefully to conceal from sight. Andromeda, daughter of Cepheus, King of Æthiopia, was said by her mother Cassiopœia, to surpass the Nereids

in beauty. To punish this boast Neptune sent a sea-monster to lay waste the country. An oracle declared that the evil would be averted if Cepheus gave up his daughter to the monster. Andromeda was chained to a rock upon the seashore. Perseus, son of Jupiter and Danaë, slew the monster by means of the Gorgon's head, and became the husband of Andromeda. The same subject as this bas-relief is seen in painting upon one of the walls of the *alæ* in the Pompeian Court.

Engraved in Mus. Capit. vol. iv. tav. 52; Admiranda, No. 34; Bunsen, vol. iii. p. 197; E. Braun, Zwölf Bas-reliefs, No. 10; Mori, Stanza dell Imp. tav. 33.

36.

POLYHYMNIA.

From the Royal Museum at DRESDEN.

The face has been harshly chiselled by a modern hand. Found at Herculaneum, and presented by Prince Elbœuf to Prince Eugène of Savoy. (See Pompeian Catalogue, p. 17.) This statue is in reality a portrait of one of the daughters of Balbus. The mother's statue is No. 129 in this Gallery.

Engraved in Becker's Augusteum, pls. 23 & 24; Comp. Mus. Bor. vol. ii., tav. 41.

37. MINERVA (ATHÊNÊ), WITH SPEAR, THE OWL AT HER FEET.

Statue, small life, from FLORENCE.

Engraved in Gerhard, Ant. Bildw. pl. 8, No. 3.

38 & 39.

CANEPHORÆ.

Colossal Statues of Females, with high baskets on their heads. From the Villa Albani at ROME.

These figures,—and the Townely Caryatides in the British Museum—belong to the same series. They were found, in 1766, on the Via Appia, near the tomb of Cæcilia Metella, together with a still larger statue of the bearded Bacchus, inscribed CAPΔΑΝΑΠΑΛΛΟΣ. One of the figures (No. 38) is inscribed with the names of the Athenian artists, Criton and Nicolaus :—

KΡΙΤΩΝ ΚΑΙ
ΝΙΚΟΛΑΟΣ
ΑΘΗΝΑΙΟΙ ΕΠΟΙ
ΟΥΝ.

The basket, or modius, upon each figure is modern, and the veil seems to be a fanciful addition of the restorer. The arms also are new. The architectural position of these figures may be understood by a reference to the alto-relievo where female figures are seen in the act of supporting an architectural framework. The general arrangement of dress resembles that of the figure in the Townely Gallery.

Engraved in Guattani Mon. ined. vol. v. Agosto, 1788, et Settembre, 1788; Bunsen. vol. iii. part 2. Compare Vaux, p. 206; Clarac. Musée, pl. 444, Nos. 814 B. 814.

Dimensions : Height,

40.

MINERVA.

Small Statue. From DRESDEN. Holding a globe in right hand.

The face is evidently modern, and left hand also.

Dimensions : Height,

41. FLORA (CHLORIS).

Statue, life size, of Luni marble. From the CAPITOL at ROME. It was found 1744, in the ruins of Hadrian's Villa at Tivoli. Benedict XIV. placed it in the Capitol.

Flora was peculiarly a Roman goddess. The execution of the head is elaborate to hardness. It had been detached from the figure, but is assuredly original. The folds of the mantle are remarkably expressive of silk. Her under garment is a long tunic.

Restorations : The left hand and flowers are modern, and restored on the authority of Ficorini, who states that when first discovered the statue had the hand holding flowers.

Engraved in Mus. Cap. vol. iii, tav. 45 ; Bouillon, pl. 51 ; Bunsen, 3, 1, p. 252 ; Clarac. Musée, pl. 439, No. 795 A. ; Mus. Nap. No. 61. Musée Français.

42. HYGIEIA.

Statue of small life size, of Parian marble. From the VATICAN.

Engraved in Clarac. Cat. p. 44 ; refer to Mon. du Mus. tom. i. pl. 50 ; Clarac. Musée, pl. 305, No. 1170.

Dimensions : Height, 4'8"8.

43. SMALL STATUE OF FEMALE.

With lower part of figure draped.

The head evidently does not belong to the rest. The action of the right hand supporting drapery suggests the statue to have originally resembled No. 1318, of pl. 601, and No. 1329, pl. 603 of Clarac. Musée. The head has a decidedly vulgar male expression.

Dimensions : Height,

44. EUTERPÊ.

Statue from BERLIN.

Very similar to the Louvre Euterpe, No. 46. In this figure the pipes are held nearer together.

Dimensions : Height,

45. VESTA (HESTIA).

Formerly in the Giustiniani Palace. From ROME.

The only statue known of Vesta. The hardness of style betokens the age of Callon and Hegesias. The goddess frequently appears on Roman coins, and always with a veil upon her head. Hirt restores a sceptre in her left hand, which accords with the figure on the Borghese triangular altar. The fluted arrangement of the drapery to the lower part of the figure is very remarkable. It has a very primitive character, and but for the round outline of the lips and eyelids (which may have been restored), would seem to belong to a very early time.

Engraved in Maffei, tav. 87 ; Clarac. Musée, pl. 766, No. 1387 ; Galleria Giustiniani, vol. i. No. 17 ; Hirt, tab. 8, No. 10.

46.

EUTERPÊ.

Small life-size statue of Pentelic marble, from the LOUVRE, previously in the Borghese Collection at Rome.

Probably a portrait; the pipes are a restoration. The two fore-arms and left foot are modern. The pipes are modern; the statue might have been a Felicitas, which appears on medals of Julia Mammæa.

Engraved in Bouillon, vol. i. pl. 8; Villa Borghese, St. 6, No. 1; Clarac. Cat. No. 498; Clarac. Musée, pl. 295, No. 1016.

Dimensions: Height,

47.

BORGHESE FLORA (CHLORIS).

Statue of Parian marble from the LOUVRE. Head antique re-adjusted.

Restorations: Arms, nose, right foot, the entire left leg, and corresponding portions of drapery, attributes in hands.

Engraved in Bouillon, vol. i. pl. 52; Clarac. Cat. No. 238; Clarac. Musée, pl. 300, No. 793; Villa Borghese, St. vi. No. 5, vol. ii.

Dimensions: Height, 4'10"6.

48.

MINERVA (ATHÊNÊ), WITH THE SLOPING ÆGIS.

Statue, colossal, from DRESDEN.

A similar but smaller figure in the Vatican (Mus. Chiar. Visconti, vol. viii. tav. 14).

Engraved in Bouillon, vol. i. pl. 24; Leplat, Nos. 41 and 75.

Dimensions: Height,

49. A MUSE; OR, ONE OF THE FAMILY OF NIOBE CHANGED BY

A MODERN CAPRICE INTO A DAUGHTER OF LYCOMEDES.

Statue of small dimensions. From BERLIN.

She holds a mirror in her right hand. See p. 26 of Roman Court.

Engraved in Clarac. Musée, pl. 537, No. 1129.

Dimensions: Height,

50.

POLYMNIA.

From BERLIN. Statue of Greek Marble. From CARDINAL POLIGNAC'S COLLECTION. No. 111, of Berlin Catalogue.

Small life size statue; left hand bent in an affected manner, the folds of the under garment very cleverly shown through the outer. All the *accidents* of folding—to speak technically—most wonderfully observed. This statue has, fortunately, at the suggestion of Levezow, been restored back again into a Muse.

Dimensions: Height, 4'6".

51.

THALIA.

A small statue. From BERLIN.

The muse of Comedy holds a roll in her right hand, and a large comic mask in the other. Her hair is gathered up or bound in the same way that is often seen in statues of Apollo and Diana; a broad shawl or pallium is

wound round her figure, and the fringed border may be observed hanging by the side of the mask.

Dimensions: Height,

52. A BRONZE FIGURE.

From ÆGINA.

A curious example of the rude appearance of early art. There is no apparent attempt on the part of the artist to exhibit movement. (See p. 15 of Introduction.) This figure somewhat resembles a bronze at Paris, inscribed "Athênê dekatan" upon one of the feet.

53. TORSO OF AN AMAZON.

The figure seems to have been clothed in a double tunic, girded by a broad belt or zone studded with circular plates. The left leg appears to have been bare in front; and the general character of the figure probably resembled that of the Amazon (No. 302).

54. MINERVA (ATHÊNÊ) FROM DRESDEN.

Engraved in Becker's *Augusteum*, No. 9; Meyer, *Geschichte der Kunst*, taf. 6 A. (Compare this with the restored figure, No. 29.)

55. SMALL FEMALE FIGURE HOLDING A GLOBE.

56. THE EAST FRIEZE OF THE THESEUM.

RIGHT HAND PORTION.

The sitting figures are supposed to be divinities, Neptune, Ceres, and Vulcan, and the contending figures to represent a *gigantomachia*, that is, a battle between the gods and giants. They seem to be hurling immense masses of rock, the most frequent mode of engagement in the descriptions of the poets. The end figure of the frieze, to the extreme right, was in the act of erecting a trophy, but the slab is now too seriously mutilated for the meaning to be still discernible.

57. PORTION OF FRIEZE.

From the little Temple of the Wingless Victory (*Nikê Apteros*), which stood on the right-hand of the road leading up to the Acropolis of ATHENS.

The subject of these sculptures is a combat in which both horse and foot are engaged. The second figure from the left wears a helmet and dress similar to the equipment of some of the figures in the Lycian Marbles. The warriors have all large round shields, the *argolic* buckler, and display great energy of attitude. A prostrate warrior lies beneath a spirited horse, whose rider appears to possess entire control over the animal, whilst a little further on we see a warrior dismounted by the fall of his horse; an incident frequently repeated both in the Phigaleian and Lycian sculptures. A fallen figure appears by the folds upon his limbs to be clothed in the Persian fashion. At the extreme right of the slab are the remains of three female figures, the end one, having her left foot raised on a piece of rock, closely resembles the beautiful figure of Victory tying her sandal (No. 178 B).

58.

BATTLE OF THE AMAZONS.

A bas-relief of Cipolla, a Greek marble. From VIENNA.

These bas-reliefs formed the four sides of a sarcophagus. When the Romans buried their dead, they made use of stone coffins, called *sarcophagi*. The name was derived from a peculiar stone brought from Assos, Lycia, and the eastern countries, which had the property of consuming all fleshy matter enclosed within it. Sarcophagus signifies "flesh-eating or carnivorous." The word was soon applied to any kind of coffin, without regard to the nature of the material. They were generally square, with a cover upon them, adorned with a representation of the deceased. The sides were decorated with sculpture, sometimes displaying the actions of the departed, at other times, between fabulous subjects bearing some allusion to the connexion of the body and soul, such as the history of Cupid and Psyche, or the state of death where the Bacchanal is carried away drunk from the banquet. Frequently the Pagan cosmogony covers the entire sarcophagus, and Prometheus, Minerva, and the Fates are then the prominent figures. (See woodcut on page 17, of Roman Court). During the best times of the Roman empire, heroic and mythic compositions, by the hands of Greek artists, are to be seen on sarcophagi. They were probably from some of the most celebrated models in Greece, and generally of bacchanalian or marine subjects. By their means we are probably acquainted with some of the finest compositions of Scopas and Praxiteles. Many of the later sarcophagi were of enormous bulk, and cut in the hardest material. The tombs of the Emperresses Constantia and Helena are both of red Egyptian porphyry, and the largest probably ever wrought in this material. Pagan sarcophagi, with most unholy devices and symbols upon them, were used for interment in the middle ages; and to this circumstance we may be indebted for the perfect preservation of so many bas-reliefs.

Only the front legs of the horses were wanting in the original marble. This is the celebrated sarcophagus of the Fugger family, said to have been brought from Lacedæmon by Don Juan, the natural son of Charles V., after the battle of Lepanto. It is remarkable that one side and end of the sarcophagus is a repetition of the other two, and that every face is elaborately covered with bas-relief.

Engraved in Bouillon, vol. ii. pl. 94; H. B. South Germany, p. 215.

59. BAS-RELIEF OF FEMALE FIGURE MOUNTING A CHARIOT.

Discovered at ATHENS.

One of the most important examples of early Athenian art belonging to the times of Peisistratus. (See Introduction, p. 19.)

60. MINERVA (ATHÊNÊ PROMACHOS) IN THE ACT OF HURLING A LANCE.

A marble statue the size of life. Found at HERCULANEUM.

It is executed in the dry antiquated style termed *hieratic*, although the artist had evidently attained a considerable proficiency,, and was only limited by choice in the formal treatment of the drapery. The form of the ægis is peculiar; it is covered with scales, and the Medusa's head on it is broad, as we see in the Albani and Farnese Minervas. (Nos. 17 and 28.) The helmet is round and full-crested, as it appears on Athenian coins after the time of

Phidias ; an additional reason for considering this work to be of a later time than might at first sight seem probable.

Engraved in Millingen, *Ancient uned. Mon.* 5, series 2, Statues, pl. 7 ; Clarac. *Musée*, pl. 459, No. 848 ; H. B. p. 11.

Dimensions : Height, 6'·2"·6.

61.

PUTEAL.

From the Capitol, at ROME.

This monument is known by its form and hollowing, to be a *puteal*, or the mouth of a well. Moreover, Winckelmann observed the wearing at the sides, caused by the friction of the bucket-ropes. This is no longer to be seen, as the top has been covered over with a stand to support another object. Said to have been found at Nettuno. It stood formerly in the Vigna de' Medici, near the Porta del Popolo. The Grand Duke of Tuscany, Cosmo III., presented it to Cardinal Albani, who gave it to Pope Clement XII., for the Capitol Museum. The twelve gods of Olympus are represented in an elaborate style of art, called the temple style, all advancing to the right, except four, who face Jupiter. Jupiter is known by the sceptre in the left hand, and the thunderbolt in the right. Juno, by her tiara or frontlet. Minerva, clad in the ægis, holds her helmet in the right hand and her spear in the left. Hercules follows, with club and bow, wearing the lion's hide as a head-covering. Apollo is playing the lyre. Diana next, holds the bow in her left hand, and with right raises her dress. Mars, in full armour, with breastplate and greaves, has his shield on left arm, and carries the helmet in his right hand. Venus holds a flower in each hand, and wears a long robe, like Diana. Vesta is turned in the opposite direction, with a spear in right hand, and raising garment with left. Mercury, with petasus and no talaria, holds the caduceus in right hand, and drags a goat by the horns with the left. Neptune, with dolphin on arm and trident in his right hand, precedes him ; and Vulcan, holding the axe with both hands, faces Jupiter, in a somewhat threatening attitude.

Restorations : Heads of Vesta and Venus, the lower part of the face of Diana, and several portions of the feet of the figures.

Engraved in Mus. Capit. vol. iv. tav. 21 ; Mori, vol. ii. Stanza del Vaso, tav. 3 ; Hope's *Costumes*, vol. i. pl. 47 ; Bunsen, vol. iii. p. 174.

62.

TORSO OF A FAUN.

Life size. From FLORENCE.

Formerly in the Gaddi Collection, of first-rate work, and attributable to the best period of art. The small tail peculiar to Fauns determines its character, but viewed in front it might belong to a Laocoon or heroic figure.

This is a very fine fragment ; the forms are fleshy, and all the creases in the skin caused by the motions of the spine, are carefully attended to. Were it not for a somewhat-protruding belly, and the appearance of a faun's tail behind, it might well be considered as belonging to a figure of a superior order.

Described in Florence Guide, p. 151.

63. **ÆSCULAPIUS AND TELESPHORUS.**

Small statues, of Parian marble ; from the LOUVRE.

Well and carefully wrought, but not a *chef-d'œuvre*. Telesphorus wears a great hooded cloak, called the *bardocucullus*. Behind the smaller figure are two rolls, or more probably an *atramentarium* or inkstand, and a tablet, such as prescriptions might have been written upon.

Restorations : The head and right hand of Æsculapius, both feet and head of Telesphorus, and head of serpent.

Engraved in Bouillon, vol. iii. pl. 11 ; Annales du Musée, vol. vii. pl. 26 ; Clarac. Cat. No. 475, p. 188 ; Clarac. Musée, pl. 294, No. 1164 ; Musée Français.

Dimensions : Height, 2' 2'' 4.

64. **POMONA.**

Statue, life size ; from FLORENCE.

Head modern, and ill-placed. The drapery in many parts fine, but altogether badly made up.

Engraved in Gori, Mus. Flor. Statue, tav. 63 ; Cavaceppi, vol. ii. No. 45 ; Clarac. Musée, pl. 441, No. 804 ; a similar but simpler figure, pl. 442, No. 806.

Dimensions : Height,

65. **PHILOSOPHER.**

A small sitting figure of Luni marble. From MUNICH.

The broad mantle called a *tribon*, and sandals, indicate the person of a philosopher or orator. The seat, when complete, most probably resembled that of Menander and Posidippus (Nos. 290 & 291). The head does not belong to the figure ; it is in fact that of a barbarian king. The execution is of Roman times.

Engraved in Glyptothek, Cat. No. 121 ; Clarac. Musée, pl. 845 ; No. 2133.

66. **TORSO OF A YOUTHFUL MALE FIGURE.**

The right arm has been raised. The workmanship is very excellent, and the shoulder, in particular, has been carefully modelled.

67. **A SEATED HERCULES. COMMONLY KNOWN AS THE
BELVEDERE TORSO.**

Fragment of a Statue of Pentelic Marble, from the VATICAN, inscribed

Α ΠΟΛΛΩΝΙΟΣ
ΝΕΣΤΟΡΟΣ
ΑΘΗΝΑΙΟΣ.
ΕΠΟΙΕΙ

It was found at the end of the 15th century in the Campo di Fiore, near the Theatre of Pompey, and had most probably formed part of the decoration of that building. No ancient account of this figure is known. Julius II. placed it in the garden of the Belvedere of the Vatican, together with the Apollo and Laocoon. It was the chief source of study to the great artists of that epoch, especially Raphael, Michael Angelo, and the Carracci. Until the discovery of the Elgin marbles, it was always regarded as the finest existing work of the chisel, executed in the grandest style. Next to this in Rome, critics admired the fragment of a group of Menelaus carrying off the body of Patroclus, which is commonly known by the name of the Pasquino. The Hercules here represented with the lion-skin was the reposing hero either at the banquet of the Gods, or among the Satyrs: Hercules here rested on the right arm with a cup in that hand, and the left bent over his head, or reposing on the upper part of his club. Mengs inferred from the iron at the lower part of the back, that this statue had been restored in former times. A projection on the outside of the left knee marks some former attachment, of a club or of another figure—either Iole or Hebe, according to the restoration of M. Visconti. Flaxman's idea for the completion of the group may be seen in University College, London. Winckelmann supposes the date of the sculptor, Apollonius, the son of Nestor, to be later than Alexander the Great, because the peculiar form of the ω is not known to have been used earlier than on coins of the Kings of Syria. It appears on the coins of Antony and Cleopatra, and in very late art. (See end of Introduction to this Court, p. 46. Mengs's, in comparing various antique statues (vol. i. p. 77), asserts the Laocoon and this Torso to be the only sublime statues in existence. Even the Apollo he ranks in a secondary position. He had not seen the Elgin marbles. Mengs' inference that Hercules is here deified, because he has no veins, is an absurd one, and has been thoroughly refuted by B. R. Haydon.

Engraved in Mus. Pio Clem. vol. ii. tav. 10; Bouillon, vol. ii. pl. 4; Maffei, tav. 9; Pistolesi, vol. iv. tav. 82; Clarac. Musée, pl. 803, No. 2017; Bunsen, vol. ii. part 2, p. 119.

Dimensions: Height, 5' 1" 5.

68. TORSO OF A FEMALE FIGURE.

From the collection of Baron Humboldt at Tegel, near BERLIN.

Somewhat larger than life. This mutilated fragment is very fine. A rough square projection is noticeable on the side of right thigh. Purchased at Rome by Rauch. The material is Parian Marble of the finest quality.

69. HORSE'S HEAD.

Of Bronze. From FLORENCE.

A very fine fragment of a bronze statue, comparable with the Marcus Aurelius at Rome. It was formerly used as a fountain in the Palazzo Ricardi, at Florence. It came from Rome in 1585. A record is preserved in the archives of the family. The mane gathered into a tuft between the ears is similar to the arrangement observable on the lid of the Chimaera tomb in the British Museum.

Engraved in Gall. di Firenze, Statue, vol. ii. pl. 84, p. 149.

70. POLYHYMNIA.

Statue, life size, of Pentelic Marble. From NAPLES.

Portrait of a noble Roman lady. The head is handsomely crowned with

roses, and the drapery elaborately folded, but very pleasing. The figure is similar to No. 36, from Dresden, which was found at Herculaneum.

Engraved in Mus. Bor. vol. vi. tav. 59.

Dimensions: Height,

71. HORSE'S HEAD.

The eyes are not marked.

72. TORSO AND LEGS OF A DELICATELY FORMED FEMALE.

Broken below the knees. The usual repetition of the Medici Venus.

73. MARSYAS.

A Torso from BERLIN. A fragment, life-size, of Pentelic marble. The execution of this figure is extremely fine, a chef-d'œuvre.

Compare engravings in Bouillon, pl. 56; Villa Borghese; Clarac. Cat. No. 230, p. 104; Maffei, 31; Galleria di Fir. vol. i. pl. 35.

74. HORSE'S HEAD, OF M. NONIUS BALBUS.

Of Grechetto marble from NAPLES. Found at Herculaneum in 1739, between the Basilica and Theatre. (See p. 19, of Pompeian Catalogue.)

Engraved in Mus. Bor. vol. ii. tav. 38; Neapels, p. 20.

75. DIANA (ARTEMIS).

Small statue of Luni marble from NAPLES. Found between Torre del Greco and Torre dell' Annunziata, in 1760.

Perfectly preserved. The style of art is antiquated and Etruscan. The traces of former painting upon this figure are highly important. This figure much resembles a statue of Diana in the collection at Venice. (Zanetti, tom. ii. tav. 9.)

Engraved in Mus. Bor., vol. 2, tav. 8; Clarac. Musée, pl. 565. No. 200.

Dimensions: Height, 3'7''0.

76. ANTINOUS AND HIS GENIUS WITH SMALL STATUE OF ELPIS (HOPE.)

From the MUSEUM at MADRID.

These were in the Villa Ludovisi, and afterwards belonged to Christina of Sweden, from whom they passed to the Duke Odescalchi. Müller (Leitch) speaks of them as the celebrated Ildefonso group (p. 168). This group is called by Gerhard "Sleep and Death." "I examined this group very carefully, by the light of a single taper, and feel convinced of an intentional resemblance in the sacrificing figure to Antinous. The sad-looking countenance is highly

wrought, the eyeballs are not marked, but there is a very careful finish about the lids. The action of the right hand of the other figure suggests the taking a light *from* the altar. Without certain information upon the extent of restorations that may have been made to the group, it is impossible to arrive at the true meaning." The small figure at the side, called by some Spes (Elpis), or Hope, is considered by Gerhard to be a statue of Venus Libitina. (Gerhard über Venusidole, Taf. ii, No. 5, and taf. vi, No. 1.) The little figure certainly represents a statue, and most probably the deity to whom the altar is dedicated. Clarac calls them Castor and Pollux; he does not mark any restorations. Rumohr published a very important essay upon these statues, in which he observes that the entire group is made up. This is in a great degree confirmed by the difference in the workmanship between the two figures, that of Antinous, to the left, being so far superior. The head did not belong to the figure, which seems originally to have been an Apollo Sauroctonos. (See Nos. 298 & 301.) The altar is entirely modern, and so also the little figure at the side.

Engraved in Mongez. Icon. Rom. pl. 39, p. 55; Maffei, tav. 121; Clarac. Musée, pl. 812 c, No. 2040; Winckelmann, Mon. Ined. vol. i. vignette to prefazione.

Dimensions: Height—Torchbearer, 5'0''4; Antinous, 4'11''8.

77.

GANYMEDES AND EAGLE.

Small life statue in Greek marble, from the Vatican, found at Rome, outside the gate of St. John Lateran.

Visconti regards it as a Greek work. Ganymedes was the son of Laomedon, King of Troy: he was so beautiful that Jupiter sent his eagle to bear him off, that he might become his cupbearer. By the will of Jupiter, Ganymedes became immortal, and was exempt from old age.

Engraved in Visconti; Mus. Pio Clem. vol. ii. tav. 35; Pistolesi, vol. v. tav. 74.

Dimensions: Height, 4'4".

78.

CUPID (ERÔS) AND PSYCHE.

Small group of Parian marble. From the CAPITOL at ROME. Was previously in the Albani Collection, and discovered on the Aventine.

This group is emblematic of the union of the body and the soul. It is often seen upon the decorations of sarcophagi; but this is the only instance where the figures are without wings. (Compare a similar group, No. 246.)

Restorations: The nose and chin, right hand and left foot of Cupid.

Engraved in Bouillon, vol. i. pl. 32; Mus. Cap., vol. iii. pl. 22; Bunsen, vol. iii. part 1, p. 251; Mori, vol. ii. Stanza dell' Ercole, tav. 15; Clarac. Musée, pl. 653. No. 1501; Mus. Nap. No. 124. Musée Français.

Dimensions: Height of both, 4'1''2.

79.

THALIA.

A statue, life size, of Parian Marble. From the LOUVRE. Formerly at Versailles.

The Muse is crowned with laurel, and habited in a tunic and peplus,

beneath a large drapery, through which many of the folds of the tunic or chiton may be distinctly traced. She holds a mask in the right hand and a roll in the other. Her feet are covered with the cothurnus, a thick boot reaching sometimes half-way up to the knee; it was much worn by hunters; it became a sign of dignity, and sometimes the soles were made thicker than usual, to increase the stature of the wearer, hence it was much used upon the stage. The head has been much worn by the action of the atmosphere.

Engraved in Clarac. Musée, p. 74, No. 158.

80. AUGUSTUS. CLOTHED IN THE TOGA.

From the LOUVRE. Statue life size. Formerly in the Vatican, and previously in the Giustiniani Palace at Venice.

This figure must have been designed to stand against a wall, as the back of it is quite plain. The surface is much worn, and in many parts much injured; there is a remarkable silkiness in the character of the larger folds of this drapery. The flesh projects very much over the mouth, so as almost to give the appearance of a moustache. (See *Portrait Gallery*, No. 35.)

Engraved in Clarac. Musée, pl. 275, No. 2332; Clarac. Cat. p. 57, No. 113.

Dimensions: Height, 6'9"0.

81. APOLLO.

Half-draped statue, with the lower part of a lyre, or some keyed instrument, which looks like a shell under his left hand.

Very feeble and modern production.

Engraved in Cavaceppi, vol. i. No. 31; Clarac. Musée, pl. 489, No. 946. (See *Portrait Gallery*, No. 35.)

82. CERES. PORTRAIT OF A ROMAN GIRL.

Small statue of Parian marble from the VATICAN, and previously in the Villa Mattei.

The fine stuff of the outer dress is excellently managed, and the folds of the tunic beneath are very well wrought. The head, much worn by time, has been detached, but belongs to the figure. The tie of the girdle upon the tunic is clearly visible through the folds of the palla. A similar excellence of drapery may be seen in No. 50.

Restorations: The hand and corn. The figure stands on a round pedestal.

Engraved in Maffei, tav. 108; Bouillon, pl. 7; Mus. Pio. Clem. vol. i. tav. 40; Pistolesi, vol. vi, tav. 57; Clarac. Musée, pl. 430, No. 775. Musée Français,

Dimensions: Height, 3'10".

83. BACCHUS CROWNED WITH IVY.

Small figure. The *nebris* or fawn-skin tied on right shoulder, he wears sandals. A very poor figure.

84.

VICTORY.

A bronze figure from BERLIN.

With bands crossing over the breast, holding a wreath in right hand. Another similar figure in the Berlin Collection. Two strange knobs converted into drapery upon shoulders. Traces of wings are perceptible behind.

Restorations : The head and wreath.

Engraved in Cavaceppi, vol. iii. No. 3; Clarac, Musée, pl. 636, No. 1444-6.

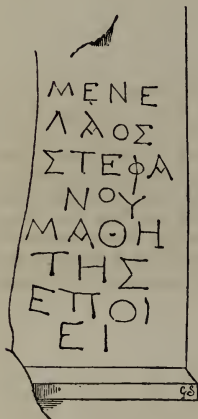
85.

PENELOPE AND TELEMACHUS.

ROMAN PORTRAITS.

From the VILLA LUDOVISI at Rome.

These names were suggested by Flaxman in his Lectures (p. 27). Commonly called ORESTES and ELECTRA. Both countenances express joy, which accords with the opinion of Winckelmann, that this group represents the recognition of Electra and Orestes. The hair of the female figure accords with the shorn locks peculiar to Electra. It is precisely the same on both figures. The tendency to costume inclines me to regard them as Roman portraits in character, as Venus and Mars are chosen for others. On the plinth by the side of the leg of the male figure is inscribed in Greek letters the name of the artist, "Menelaus, the scholar of Stephanus." * Judging from the unfinished state of the back of drapery, the group was originally placed in a niche. Flaxman says of these figures (p. 95): "Examples of fine form, heroic character and sentiment. There seems to be only one reason for their being omitted by Pliny, that they were, at that time, too recent to have obtained an equal rank in public estimation with the fine works of Phidias, Praxiteles, and their immediate descendants."



Engraved in Maffei, tav. 62; Bunsen, vol. iii. part 2, p. 584; Clarac, Musée, pl. 836, No. 2094.

Dimensions : Height — Female, 6'3"2; Male, 5'5"7.

* The inscription on the plinth is not visible in the cast at Sydenham. I have copied it from the beautiful cast in the collection of the Royal Academy, Trafalgar Square, and take this opportunity of offering my thanks to the keeper, Mr. Charles Landseer, R.A., for the means he allowed me of inspecting these valuable treasures at leisure (see Roman Court Catalogue, p. 25). I examined each one by the light of a single taper, which is the only way in which particular details and minuteness of finish can be perfectly ascertained. It is curious to observe in the inscription given above, how much larger the letters become towards the lower parts. They are cut in very fine and sharp lines with only a few parts widened.

86.

HALF-DRAPED FEMALE STATUE.

Below life size.

She holds a serpent twisting round her left arm. A miserably poor work.

Dimensions : Height,

87.

THETIS.

Small statue, from DRESDEN.

Half draped, with a portion covering the head; right arm bent; an alabastron in left hand, dolphin and shell as a support. Most inelegant and made-up figure. The mouth drawn down in an extraordinary manner. The twist of dolphin's tail very artificial.

Engraved in Clarac. Musée, pl. 601, No. 1319; Le Plat; Becker. August. pl. 104.

88.

GANYMEDES.

A small figure from BERLIN, with the Phrygian bonnet on his head; a chlamys is fastened on the right shoulder, and in his right hand he is holding the *pedum*, or shepherd's crook. His attitude is that of looking up, as though he saw the Bird of Jove descending; the left hand is raised, as if in wonder.

Restorations: Head, arms, and feet.

89.

BACCHUS (MODERN ?).

Life-size statue.

The lower part of figure draped. The head having long tresses bound with vine-wreaths gracefully turned over left shoulder. He holds a pitcher in his right hand, and leans with the other arm on the trunk of a tree. Boots on feet. Bacchus, among the Greeks, instead of the rolling fat boy—never sober—that we see painted upon our sign-posts, and figuring in pictures of the late Italian masters, was represented in a graceful and youthful form, with the same share of personal beauty as Apollo or Narcissus. The fat boy seems to have been derived from the Silenus of Roman and Pompeian paintings, where he always appears in need of support. But among the ancient Greeks Bacchus was regarded as the personification of wine as a general and necessary beverage to mortals, without any association of inebriety.

Dimensions: Height,

90.

ÆSCULAPIUS (ASKLÊPIOS).

Statue life-size, with rod and serpent in right hand. The Cortina under drapery beside left foot. A turban on his head. From BERLIN. Grand style and large folds. Supposed to be a copy from the celebrated statue of Æsculapius, at Pergamus, executed in Alexandrian times, by Pyromachus. It is seen represented on coins of Pergamus.

Restorations: The extremity of the serpent sculptured on the plinth. The head and greater part of the serpent and rod; the entire right arm and front of right foot.

Compare Gall. di Fir. vol. i. tav. 27; Clarac. Musée, pl. 547, No. 1154; compare a statue at Naples; Mus. Bor. ix. tav. 47; found in the Isola Tiberina, where the cortina is more elaborately shown.

Dimensions: Height,

91.

HUNTER.

Statue, small life size, of Grechetto marble. From NAPLES. Formerly in the Farnese Collection at Rome.

With a pointed beard and sportsman's hat. Clothed in two rough skins, carrying a hare over his left shoulder, having two pigeons hanging on the same side. The general execution is very rough and careless. The back of the figure completely unfinished.

Restorations : The head and both arms.

Engraved in Mus. Bor. vol. vii. tav. 10 ; Clarac. Musée, pl. 736, No. 1788 ; Neapels, p. 22.

Dimensions : Height,

92. JULIAN THE APOSTATE.

Full length marble statue, life size. From PARIS. In the possession of the Count Lariboisière.

It is a very curious specimen of the condition of art during its decline. Julian was proclaimed emperor by his soldiers in Paris, in the year 360, about twenty-four years after the death of Constantine the Great. The costume of this statue is indicative of the character of this prince. He wore the simple pallium of the philosophers, and cultivated a beard after the manner of the sophists, which was at the same time directly opposed to the manners of the age, and at variance with his predecessors. The imperial diadem is represented encircling his hair, which is trimmed after the fashion of his remote prototype, Marcus Aurelius, who was both emperor and philosopher, and we perceive, in the general attitude, as well as throw of the garment, a direct imitation of that monarch. There is great similarity between this and the statue of Æschines (No. 326), and the famous Marcus Aurelius at Venice. See Portrait Gallery, No. 71.

Engraved in Clarac. Musée, pl. 900 F, No. 2528 A, and pl. 978, No. 2528.

Dimensions : Height,

93. ARCHITECTURAL SCROLLWORK.

From the VILLA MEDICI, at Rome.

94. ARCHITECTURAL SCROLLWORK.

From the VILLA MEDICI, at Rome.

95. ARCHITECTURAL ORNAMENT.

96 & 98. TWO PORTIONS OF A FRIEZE.

Supposed to have ornamented a building in the Forum of Trajan, from the VATICAN. They were formerly in the Villa Aldobrandini, and now deposited in the Sala Borgia.

On one a winged Cupid, with the lower part of the figure lost in arabesque foliage, is pouring liquor from a small vessel into a patera for a winged monster, which stands before him. The other fragment contains two winged Cupids, also in the act of pouring out, with their backs turned to a large handsome vase or crater with two handles. The crater between them is adorned with the figures of a Satyr carrying a thyrsus and two Mænades in bas-relief. A similar composition of winged boys in foliage may be seen in the enormous fragments of the Temple of the Sun on the Quirinal hill at Rome (Desgodetz, p. 151).

Engraved in Pistolesi, vol. iii. tav. 19 ; Bunsen, vol ii. part 2, p. 4.

97.

SPAIN.

A colossal head in cavo-relievo, of Pentelic marble, from the LOUVRE.

Previously in the Borghese Collection at Rome.

Crowned with vine and olive branches, indicative of the fertility of the country. A rabbit hidden below to the left is peculiar to Spain. It appears as the emblem of a female figure inscribed Hispania on a coin of Hadrian. (Millin. Gal. Myth. No. 380, pl. 89.) The same figure also holds an olive branch. Some, however, think that this head represents autumn and the pleasures of the chase. It was the custom of the ancient Romans to give a distinct emblem to each province: thus a rabbit to Spain, lion and elephant trunk to Africa, ibis and sistrum to Egypt, and camel to Arabia. The eyeballs are indicated.

Restorations: The nose and chin, the upper part of the headdress.

Engraved in Bouillon, vol. i. pl. 78; Villa Borghese, St. 6, No. 14; Clarac. Cat. No. 40; Clarac. Musée, pl. 255, No. 311 bis.

99. ARCHITECTURAL ORNAMENT OF A GRIFFIN.

Placing one paw on a vase, part of another paw remaining on the opposite side of the vase. Behind the griffin is a candelabrum on a handsome vase adorned with fillets.

Engraved in Musée du Louvre; Clarac, pl. 193, No. 54.

100. BOLD ARCHITECTURAL ORNAMENTS.

Composed of Palmettes Candelabra, and gracefully falling foliage to correspond with the Palmettes.

101. ARCHITECTURAL SCROLL-WORK.

Companion to No. 93. From the VILLA MEDICI, at Rome;

102. ARCHITECTURAL SCROLL-WORK.

Companion to No. 93. From the VILLA MEDICI at Rome;

103. ARCHITECTURAL FRAGMENT.

104. ARCHITECTURAL FRET.

105. ARCHITECTURAL PORTIONS OF A CORNICE.

106—110. ARCHITECTURAL FRAGMENTS.

111. LARGE LION'S HEAD PROJECTING THROUGH
HONEYSUCKLE ORNAMENTS.

112. CAPITAL.

113—116. ARCHITECTURAL FRAGMENTS.

117.

LUCILLA.

Colossal Statue. From BERLIN.

Daughter of Marcus Aurelius and Faustina, and wife of Lucius Verus, with the attributes of the goddess Felicitas. The Empress is so represented on her coins. Her brow is adorned by a broad plain *sphendone* or tiara, with rows of beads at the side, like the colossal Juno bust, No. 349. The drapery of her *stola* or full long tunic, resembles that of the Farnese Flora, but without the *zona* or girdle; some of the folds are made to fall over the pallium with excellent effect. The drapery of the pallium itself is large and poor. She holds a richly ornamented cornucopia in the left hand, the right held a sceptre.

Engraved in Clarac. Musée, pl. 438, H. No. 2464, G.; No. 349 of Berlin Catalogue.

Dimensions: Height,

118. THE FRONT OF A LARGE SARCOPHAGUS.

Of Cipollato Marble. From the CAMPO SANTO, at PISA. It formerly belonged to the Casa Roncioni, and was moved to the Campo Santo by the Cavalier Francesco, of the Roncioni family.

Upon the lid of the original sarcophagus two figures recline. At either side below is a niche occupied by the statue of a Muse. Urania to the right, and Polyhymnia to the left. The small figures above, at the angles of the sarcophagus are Tritons holding rudders and blowing conch-shells.

Engraved in Lasinio, Raccolta di Sarcofagi, Urni, e Scultura del Campo Santo de Pisa, tav. 143* and 144*.

119.A.B. BAS-RELIEF—THREE PORTIONS OF TRAJAN'S COLUMN.

The bas-reliefs represent the distress of the Dacians and neighbouring tribes during the invasion of the Romans; some are seen dying from the effects of poison, which they preferred to take rather than submit to the enemy; others are seen supplicating and offering submission to the conquerors. The Trajan column is a celebrated historical column at Rome, dedicated A.D. 114 by the Senate and Roman people to that emperor. It is the work of the famous architect Apollodorus, and composed of thirty-four pieces of white marble; the total height is 132 feet. The column is of excellent proportion, but of mixed architecture. The base and capital however are Tuscan. The pedestal is covered with bas-reliefs of warlike instruments, and the entire shaft of the column is occupied by a series of bas-reliefs wound spirally round, which presents the whole series of the emperor's military achievements. They are admirably preserved, and form a wonderful record of those times, displaying in the most minute manner every variety of dress, armour, and military constructions. The sculptures contain 2500 human figures, besides an immense number of horses and other animals; bridges, houses, and plantations, all appear in turn, giving animation and identity to the scene. It begins with the Roman army crossing the Danube by a bridge of boats, and continues through the entire course of Trajan's expedition against the Dacians. At the lower part of the column where they begin, the bas-reliefs are two feet high, but as they recede from the eye they are increased in size, so that the upper range

measures exactly double the height. The whole was surmounted by a colossal statue of Trajan holding a globe, which is supposed to have contained his ashes.

Engraved in tavole 67, 92, and 93, of Bartoli's work on the Trajan column,

120. VACANT.

121. VACANT.

122. VICTORY INSCRIBING ON A SHIELD WHICH SHE HOLDS
WITH HER LEFT-HAND, RESTING IT UPON A PILASTER.

The shield is decorated with an olive wreath, and the pilaster appears to be covered with a minute Greek inscription. This bas-relief is a specimen of very late Roman art, and affords a curious parallel with other representations of the same subject. The drapery is elaborated with straight lines, and the feathers of the wings are much spread out, and painfully distinct. The left foot of Victory is planted on a helmet in a similar manner to the action of the Venus of Capua (No. 2), and to the figures of Victory upon the reverse of coins of Vespasian and Trajan. The coin of Corinth, on page 50, shows that all these figures were intended for the same emblem, namely, Victory recording conquests on a shield.

123. VACANT.

124. FROM A TERRA-COTTA.

A Griffin attacking one of the Arimaspi.

The Arimaspi were a people who inhabited the northern part of Scythia. They dressed like other barbarian nations, in short tunics and *braccae* or pantaloons. Their caps were of the shape generally termed Phrygian, clearly shown in this composition. A broad spreading beard gives an almost Persian appearance to the figure, and the shape of the shield, the *pelta lunata*, is perhaps better seen here than anywhere else. The little standing figure of an Amazon (No. 194), and the celebrated statue from the Vatican (No. 302), both display it. In the Pompeian Court are some figures with similar shields. They occupy the left side of a frieze over the tablinum. (See description of the Greek Court, page 47.) Other representations in terra-cotta of the Arimaspi are preserved in the British Museum. (Compare ancient terra-cottas of the British Museum, plate 4, No. 4; and plate 6, Nos. 7 and 8). The Arimaspi lived in constant warfare with the Griffins, who guarded the gold with which their country abounded. The subject is often repeated on the painted vases of the British Museum, and Mr. Hope's Collection.

125. BAS-RELIEF—BATTLE BETWEEN ROMANS AND BARBARIANS.

Of Greek marble. From the CAPITOL. A sarcophagus discovered in 1829, by Signor Ammendola, in his vineyard at Rome, beyond the modern gate S. Sebastiano, near the Via Appia.

Of singular spirit and variety in composition, united with superior execution. The style resembles that of the best period of Trajan's epoch. It is a strictly historical monument, without the slightest introduction of mythology. The upper row of figures presents a series of captives sitting among various pieces of armour—the male figures with their hands tied behind their backs;

the women, two of them with their heads veiled, in various attitudes of grief. Two children seem to be caressing them. At the ends forming the corners of the sarcophagus are two large masks of barbarians. Below is an animated scene of Romans on horseback, in full armour, attacking barbarians on foot. One Roman has dismounted, and is in the act of seizing an enemy by the hair, whilst another barbarian, who has placed himself between the Roman and his horse, seems about to avenge his countryman. The barbarians are most of them entirely naked, with a metal torque round their necks. This ornament, peculiar to so many Celtic nations, is frequently found both in our country and in Ireland; it is for the most part pure gold. The statue of the Dying Gladiator (No. 143), is distinguished by a similar ornament: it appears to have been a sign of rank. One of the figures sitting at the corner wears the braccæ, or drawers, so much worn by barbarian nations; a central figure appears falling by his own hand. At the corners of the sarcophagus are trophies formed of various arms. Unfortunately no inscription has been found to determine what conflict or what barbarian nation is here represented.

Engraved in Annali del Instituto, anno 1831; Atlas, vol. i. tav. 30, p. 287; H. B. Rome, p. 198.

126. BAS-RELIEF—GIANTS AND TITANS.

A large sarcophagus. From the VATICAN. Of marble from Mount Hymettus.

Very coarsely wrought, but valuable from the rare occurrence of the subject of its bas-reliefs. It represents the Giants struggling against the Gods. The latter do not appear. There is a great variety of action and spirited composition, which leads one to suppose that the sculpture was taken from a better model. The giants sprang from Uranus and Gaea. They made an attack upon heaven, armed with huge rocks and trunks of trees; but the Gods, by the help of Hercules, subdued them, and buried them under the volcanoes of the earth. Flaxman says (p. 135), "The giants are towers of human strength to the waist; but, instead of legs, their figures terminate in the huge folds of serpents' tails; their heads resemble the Saturnian family, but lowering with brutal ferocity."

Engraved in Visconti, Mus. Pio Clem, vol. iv. tav. 10; Pistolesi, vol. v. tav. 26; Cavaceppi, vol. iii. No. 55; Bunsen, vol. ii. part 2, p. 178.

127. ROMAN SACRIFICE.

Portion of a bas-relief; from FLORENCE; formerly in the Medici Gardens, at Rome.

The entire composition is to be seen in Santi Bartoli's engraving; it suggested the sacrificial figures to Raphael in his famous cartoon of Paul and Barnabas at Lystra.

Engraved in Admiranda, No. 10.

128. TERRA-COTTAS.

Three from BERLIN. Feats of Hercules.

A. Hercules and Lion; B. Hercules and Bull; C. Hercules and Hydra.

129.

PUDICITIA.

Portrait of a Roman matron. Statue, life-size, from DRESDEN. Found at Herculaneum.

One of the family of Balbus, discovered by Prince Elbœuf towards the beginning of the 18th century (*See* description of Pompeian Court, p. 17). He sent three statues as a present to Prince Eugene, who placed them in his garden at Vienna. At his death they were sold to the King of Poland for 6000 dollars, since which time they have remained at Dresden. The statue of one of the daughters is No. 36 in this Gallery.

Engraved in Becker's Augusteum, pl. 20 ; Clarac. Musée, pl. 766, No. 1889 ; Winckelmann Werke, vol. ii, p. 135.

This statue is almost identical with one of Greek marble in the Louvre, No. 118, called Julia, wife of Septimius Severus, found at Ben Gasi, near Tripoli ; Africa was the native country of Severus, but the style of art seems superior to that which predominated during his reign. Red colour of an encaustic nature was observed upon this figure when at Versailles. It is said to be the most perfectly preserved of all antique statues. The goddess Pudicitia appears on coins of Hadrian, enveloped like this in a pallium concealing the hands, as in statues of Polyhymnia and Mnemosyne.

Engraved in Bouillon, vol. ii, pl. 61 ; Clarac. Musée, pl. 311, No. 2482 ; Clarac. Cat. p. 58, No. 118.

Dimensions : Height,

129. A.

BAS-RELIEF.

BATTLE OF GREEKS AND AMAZONS.

From GENOA. Very similar to the marbles of Halicarnassus.

They were noticed by Mad. Sibilla Mertens Schafhausen in the Palace of the Marquis di Negro at Genoa, and confirmed at the same time by Mr. Birch as pertaining to the sculptures from Halicarnassus in the British Museum, known as the Boudroum Marbles. The subject of the frieze is the battle of the Greeks and Amazons. In 1522 these sculptures were found amidst a heap of ruins, and employed by the Knights of Rhodes in the construction of the present fortress at Boudroum. They remained in the walls until 1846, when the Sultan presented them to Sir Stratford Canning, ambassador at Constantinople, by whom they were transferred to the British Museum. The style of these sculptures, and of the figure (No. 5), bears evident traces of the Alexandrian period. The limbs are long, and the figures very tall. They display great tendency to the diagonal line in composition, but the treatment of drapery closely resembles that on the figures of the frieze of the Temple of Wingless Victory, No. 57.

Engraved in Mon. del Inst. 1849, vol. xxi. pp. 74—94.

130.

CERES.

From BERLIN. Colossal.

Fine broad drapery ; may have originally been a Caryatis.

Dimensions : Height,

130A. BAS-RELIEF OF LATE WORKMANSHIP.

From ATHENS. Representing a youth, with no other dress than the chlamys, holding a horse with his left hand, and feeding a serpent that seems uncoiling itself from a tree on the right.

On this tree hang his sword and a round shield, the *aspis*, with the Gorgon head in centre; the branches spread, and bear oak-leaves; a large bird is perched on the branches. His cuirass or *lorica* is placed against the trunk. On the other side of the central figure a boy stands offering a helmet, and behind the boy a two-handled vase raised on a very high pedestal. The whole composition is flanked by very strongly projecting pilasters and clumsily moulded cornice.

131. BAS-RELIEF—THE THREE FATES.

From BERLIN. In marble, in possession of the Baron Alexander Von Humboldt, formerly in the Villa Palombara at Rome, and previously in the Palazzo Massimi.

First recognised by Visconti as the Three Fates. The left figure above the lap is entirely modern; her right hand and spindle, and rock, and drapery near them antique. The fingers of both hands and scroll of the figure to extreme right are restorations; also the column and globe with zodiac. Dr. Emil Braun has most ably shown that the middle figure does not hold the scissors as is usual, but three lots, and is in the act of drawing one of them, an allusion to the meaning of her name, *Lachesis*.

Engraved in F. G. Welcker, *Zeitschrift der alten Kunst*, taf. 3, No. 10.

132. MUSICIANS.

Two girls playing the same instrument, like a guitar. Figures similar in style to the Agrigentum sarcophagus.

Engraved in Bouillon, vol. iii. bas-reliefs, pl. 24; Clarac. *Musée*, pl. 202, No. 261; Cl. Cat. 179.

133. THE MUSES—BAS-RELIEF.

Front of a sarcophagus of Pentelic marble, from the LOUVRE. Formerly in the collection of the Capitol at Rome. Found about three miles from Rome, towards Ostia, in a monument belonging to the family of Atius. Decorated with bas-reliefs of the nine Muses, each characterised by her distinctive attribute.

At each end a poet is seated with a Muse beside him. Above the Muses is a drinking party. Large masks adorn the angles.

Engraved in Bouillon, vol. i. pl. 82, 83; Mus. Cap. vol. iii. tav. 26, 27, 23; Bunsen, vol. iii. p. 196; Clarac. *Musée*, pl. 205, No. 45.

134. BAS-RELIEF.

VICTORY (NIKÊ), APOLLO, DIANA (ARTEMIS), and LATONA (LÊTO).

Bas-relief. From the LOUVRE.

Similar to the relief in the Villa Albani at Rome. This sculpture has a statue on pedestal behind the Victory, and a tree over it, beyond the wall. The scene represents the temple erected by the Athenians to the Pythian Apollo,

in which the musical contests were celebrated. A chorus appears advancing to the right, in the characters of Apollo Musagetes with lyre, Diana bearing the torch, and Latona, Victory standing before them, near a cylindrical altar (adorned with dancing figures), pours out a libation. The frieze of the temple represents a chariot race: at the extreme left is a tripod, the prize of the victor, raised upon a column. The little figure on a pedestal at the opposite end is much mutilated, but probably that of Apollo himself. This bas-relief, although slightly executed, is full of feeling and delicacy. (Clarac. Musée, pl. 120, No. 39).

The Louvre one *engraved in* Bouillon, vol. iii. pl. 26, No. 1. Villa Albani in Bunsen, Rom. III. 2, p. 529; Zoega, tav. 99; Millin. Gal. Myth. pl. 17, No. 58; Smith's Gr. and R. Dict. Geography, Art. Athenæ.

135. BAS-RELIEF—CHORUS OF FIVE FEMALES.

Five females dancing before a colonnade. Bas-relief of Pentelic marble from the LOUVRE, formerly in the Borgheese Collection at Rome.

Engraved in Clarac. Cat. p. 11; Admiranda, tav. 63; Villa Borgheese, Lamberti, St. 1, No. 14; Bouillon, vol. ii. pl. 97; Clarac. Musée, pl. 163, No. 259.

136. BAS-RELIEF—THREE DANCING FEMALES.

In hard style. From FLORENCE. Formerly at Rome, in the Villa Medici.

Was much broken when described by Winckelmann. It has since been restored, but the upper part of the left hand figure and right arm of opposite figure were totally gone. Interpreted as Clytemnestra, with Electra and Chrysothemis.

Engraved in Winckelmann, Mon. Inéd. No. 147; Wicar, Galerie de Florence, vol. i.

137. BAS-RELIEF.

Two females decorating a candelabrum with garlands, in front of a temple; a third female advances with flowers. A marble bas-relief; from the LOUVRE; formerly in the Borgheese Collection, at Rome. Similar in style to Chorus of Five Females.

Engraved in Admiranda, tav. 64; Villa Borgheese, St. 1, No. 10; Bouillon, vol. lii. pl. 97; Clarac. Musée Royal du Louvre, pl. 163, No. 21.

138. ALTO-RELIEF OF WHITE MARBLE.

Representing a female figure advancing to right with a long garland towards a circular temple, with steps and lattice-work, and roofed over as we see in restorations of the Temple of the Sun and Vesta.

This bas-relief is uniform with that of No. 137, where two females are decorating a candelabrum. It was formerly in the Villa Negroni. A similar fragment is in the collection of antiques at Ince Blundell, near Liverpool.

Engraved in Winckelmann, Mon. Inéd., No. 15; Winckelmann, Storia dell'Arti, Roma, 1784, vol. iii. tav. 18,

139. BAS-RELIEF—THE SEASONS AND MARRIAGE OF PELEUS AND THETIS.

From a sarcophagus of white alabaster, in the VILLA ALBANI at ROME.

At the extreme right of the composition, Peleus and Thetis are seated on a nuptial throne. All the figures except two at the opposite end are advancing to them with bridal presents. Peleus is in the act of receiving a sword at the hands of Vulcan; Minerva follows with helmet and spear. Thetis as a bride is closely veiled. After Minerva come the four seasons, or *Horæ*, Winter, Autumn, Summer, Spring, each with characteristic offerings. These figures are very often seen repeated in ancient art, especially in terra-cotta. In earlier times only three seasons were represented. A boy follows, clothed in a full mantle, with an inverted torch in his right hand. Next to him a young man in a short tunic and garland, holding a pitcher in his right hand, and a torch over his left shoulder; his legs are covered with buskins. He is called Hymen, and the boy with the inverted torch, Hesperus, or Evening. The female figure to the extreme left, with diadem on her head, holding a crown in her right hand, is Eris, the goddess of discord—

“abominable, that uninvited came
Into the fair Peleïan banquet-hall,
And cast the golden fruit upon the board”—

TENNYSON.

who is being driven out by Cupid, the naked boy with wings, next to Hymen. The right side of the sarcophagus beyond the sitting Peleus contains the sculpture of a standing figure, probably Neptune, holding a sceptre; a sea-monster approaches him, a sea-paddle is among the rocks behind. At the opposite end a Cupid riding on a dolphin, with an umbrella in his left hand. A paddle is fixed upright in the rocks, and a column or *candelabrum* behind the dolphin, is supposed by some to be a lighthouse. A mask and marine monsters decorate the upper part, which is separated from the larger row of figures by a very slight row of square dentils. Thetis was a marine divinity, and dwelt with her father Nereus, and her sisters the Nereids, in the depths of the sea; but she was destined to become the wife of a mortal, and Jupiter gave her in marriage to Peleus. Neptune had even sued for her hand. Cliron informed Peleus how he might obtain possession of her, for, like Proteus, she had the power of assuming any form she pleased. All the gods were present at the wedding, except Eris, or Strife, who, not being invited, threw a golden apple among the guests, with the inscription, “To the fairest.” Three goddesses claimed the apple, and Jupiter sent Mercury with them to Paris, who was keeping sheep on Mount Ida, for him to decide. Juno offered him sovereignty, Minerva wisdom, and Venus, the most beautiful woman in the world. Venus prevailed, and Paris gave her the golden apple. Thetis became the mother of Achilles, who acquired, according to the oracle, greater fame than his father. Venus conveyed Paris to Greece, and by her influence he carried off Helen, the lovely wife of Menelaus. This outrage was immediately resented by the Grecian chiefs who, united with Achilles, Agamemnon, and Ulysses, carried on the Trojan war, which lasted ten years, and terminated in the return of Helen to Sparta.

Engraved in Winckelmann, Mon. ined, No. 111; Zoega, Bassi-rilievi, vol. i. tav. 52, 53; Millin, Gall. Myth.; Bunsen, vol. iii. part 2, p. 487.

140. BAS-RELIEF—NEREIDS AND TRITONS.

In Parian Marble. From the LOUVRE; formerly in the Capitol at Rome.

Remarkable for grace of composition and elegance of line. This bas-relief formed the front of a sarcophagus, and represents a Chorus of four Nereids crowned with ivy, and borne upon Tritons and marine monsters, accompanied by Genii, who symbolising the human soul, make their way across the waves to the Fortunate Isles. The ivy-crowns, the peculiar emblem of Bacchus, may at first seem inappropriate to sea-nymphs, but it must be remembered that he was educated by them, and that his worship was brought to the Greeks across the sea. He was often worshipped as the God of Humidity, and therefore associated with the fabled inhabitants of the waters. Well preserved.

Engraved in Mus. Cap. vol. iv. tav. 62; Bouillon, vol. i. pl. 84; Clarac. Cat. pl. 36, No. 75; Mori Galleria, tav. 23; Bunsen, vol. iii. p. 240; Admiranda, Nos. 31, 32; Mus. Nap. No. 38; Clarac. Musée, pl. 206, No. 192; Musée Français.

141. THREE CITIES PERSONIFIED.

Bas-relief of Pentelic marble from the LOUVRE, previously in the Villa Borghese at Rome. Was found among ruins of a sepulchre on the Via Appia at the beginning of the last century.

The costume indicates them to be Oriental cities, and the sacrificial vase, branch of olive and crowns, lead to the supposition that they were advancing to greet some conqueror. The Greeks personified not only the sun, moon, and rivers, but even cities, provinces, nations, and mountains. Frequently we find a female figure upon coins, with an inscription proving it to be a country or city, and ancient writers mention them as subjects upon which the best artists were employed. A pedestal at Naples which supported a colossal statue of the Emperor Tiberius, is surrounded by fourteen figures, personifying the different cities of Asia, which he had restored after the calamitous earthquake of the year 17 A.D. (H. B. p. 170.) Cities often appear upon coins as females holding temples, the prows of ships, and even celebrated statues belonging to them in their hands. They generally have mural crowns on their heads. Ancient roads were personified as female figures holding a wheel: thus they appear upon the Arch of Constantine and a coin of Trajan. The coins of Hadrian to commemorate his extensive voyages display almost every variety of mode of personifying localities. (See p. 14 of Introduction to Roman Court.) Rome herself was represented as an Amazon with helmet and shield, sometimes sitting on her seven hills. In later art she was more draped, and hardly to be distinguished from Minerva.

Restorations: The nose and right fore-arm of the first figure; the nose of the second; and the right fore-arm, nose, mouth, and chin of the third, also her left hand from wrist, and a portion of drapery connected with it.

Engraved in Bouillon, vol. i. pl. 86; Villa Borghese, St. 2, No. 17; Bartoli, Ant. Sepolcr. tav. 108; Clarac. Musée, pl. 222, No. 301; Clarac. Cat., No. 179.

142. VESTAL, COLOSSAL, OF DRESDEN.

An architectural figure, with fluted drapery. Probably the antique portion belonged to a Caryatid.

143. BAS-RELIEF—ANTINOUS.

Bas-relief of Luni Marble. From the Villa Albani, at ROME. Found in the ruins of Hadrian's Villa.

The fingers of the left hand, the thumb and two fingers of the right, and the lotus crown, are modern restorations and additions. The favourite of Hadrian is represented crowned with lotus-flowers, in reference to his death and apotheosis, which took place in Egypt. This figure, the upper portion only, is one of the finest bas-reliefs existing of this style. The figure is somewhat larger than nature, and in a pure style, which unites extreme elegance with elaborate finish.

Engraved in Zoega, Bassi Rilievi, vol. ii. tav. 116; Bouillon, vol. ii. pl. 98.; Bunsen, vol. iii. part 2, page 526; Winckelmann, Mon. Ined, No. 180; Mus. Nap. No. 211.

144. RETROGRADE SEPULCHRAL INSCRIPTION.

From a terra-cotta Stêlé, defective above where was the name of a woman, who was the daughter of Enialus.

The form of the letters, the O for OT, the E for H, and the double sigma, indicate an age not later than the early part of the 5th century B.C.

The direction of the letters from right to left is a strong reason for attributing an early date to this inscription.

In letters of the 4th century B.C. the inscription would be as follows:—

. ENIAAOT OTATP(OΣ)
KEPAMOΣTHAH

“The earthen pillar of daughter of Enialus.” *

145. SMALL BAS-RELIEF.

From ATHENS. Three standing divinities by two altars. They seem to be Mercury, Jupiter, and Diana.

146. ATHENIAN BAS-RELIEF.

A veiled female, youth with horse, giving palm branch to a boy on the right.

147. THE DIOSCURI, WITH THEIR HORSES FACE TO FACE.

A bas-relief from ATHENS, merely blocked in, and never finished; very curious.

148. PORTION OF A FUNEREAL VASE.

A charming family group. The female is seated, and an old man takes her by the hand.

* I am indebted to the kindness of Colonel Leake, for the interpretation of this inscription, and beg to thank him for the liberal manner in which he has favoured me with information upon this and other subjects.

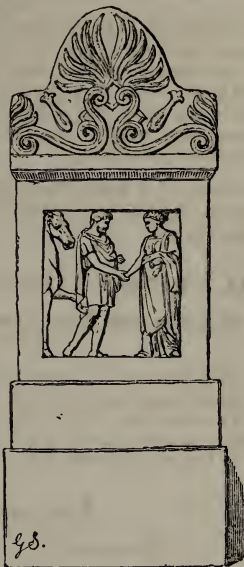
149.

CIPPUS.

Beautifully designed, and executed with wonderful spirit. The depth to which it is hollowed is very remarkable. The foliage is of the richest and most luxuriant kind. Inscribed :—

ΕΓΙΚΡΑΤΗΣ
ΚΗΦΙΣΙΟΥ
ΙΩΝΙΔΗΣ

Two rosettes are carved beneath the inscription. A *cippus* is a low column, generally square, like an altar, upon which decrees, or memorial tablets, were inscribed. They were sometimes used as mile-stones, but they most frequently served as sepulchral monuments. The Greek term *Stêlê* is the most extensively applied term to sepulchral monuments of Grecian times. The *stêlê* was a square pillar, or upright stone; these were usually terminated by an oval heading called *Epithêmata*. Sometimes the *stêlê* was surmounted by a pediment or fastigium, which was then called by the pure Greek name—*aetos*. The accompanying illustrations will show the general form and arrangement of these monuments, and it will be seen that when these *stêlæ* were very tall, such bas-reliefs as the Ulysses (No. 172) could easily be introduced. The heading, when especially rich and divided into leaves, was called a *fleuron*.



Greek Stêlê or Cippus, from
the LOUVRE.

150. UPPER PART OF DORIC COLUMN OF THE PAR- THENON.

Original size.

151.

BAS-RELIEF—FAUN AND NYMPH.

In Grechetto marble; from NAPLES; found at Herculaneum.
Engraved in Mus. Bor. vol. v. tav. 53.

152.

ATHENIAN BAS-RELIEF.

A fragment displaying a female seated in a chair, with a winged lion in front.

153.

A VERY FINE FRAGMENT.

Also from ATHENS. A reclining female, the drapery beautiful. A Spartan hound is in front of her couch.

154. ALTO-RILIEVO FROM ATHENS.

A Pan, sitting on a rock, playing a pipe, before a closely muffled female.

155. PLUTO, WITH MODIUS ON HIS HEAD, RECLINING ON A COUCH.

He is raising a *rhyton*, or horn-shaped drinking vessel, in his right hand. The left hand is holding a patera. In front of couch is a table set out with viands, and by the side of it a large vase, or cratêr, in which the wine was mixed before it was served out at feasts. The ancients never drank their wine pure, as we do, but devoted much attention to the proportion of water that was to be introduced. By the side of this cratêr stands a boy with his right hand raised. A graceful female is sitting at the foot of the couch, as women were never permitted to recline at meals with the other sex; she seems to be holding a square box, or drinking vessel, in her left hand. A group of relations is introduced, four taller and three shorter in stature.

156. FRAGMENT OF FRIEZE OF THE PARTHENON.

TWO MALE HEADS, AND PART OF THE HORNS OF AN OX.

They belong to the south side.

Engraved in Vaux, p. 84.

157. FRAGMENT OF A HORSE'S HEAD, IN A HARD STYLE OF ART.

The arrangement of the mane quite in the Persian fashion; to be seen also in the Chariot frieze of the Lycian Collection.

158. SMALL BAS-RELIEF.

To the left a Faun and Panther, the same as appear in sculptures of the Museo Borbonico (Mus. Bor., vol. vii., tav. 24), and British Museum (Vaux, p. 183), and also on the Salpion Vase, now at Naples. This faun is preceded by Bacchus holding a *thyrsus* supported by a young Faun. Before him is a Silenus holding a cratêr on his left shoulder, and a lighted torch in the right, which he directs towards the ground. The same action may be perceived in the little draped figure in the bas-relief (No. 139), representing the marriage of Peleus and Thetis.

159. BAS-RELIEF.

From ATHENS. A seated female, holding a patera on her knees, a Sphinx is in front of her seat. She faces a little statue on a pedestal, with the inscription ΕΤΘΗ. A tree rises behind the statue, and a small NIA.

figure appears immediately above the trunk. The background is inscribed TEAETH, and upon the base, which supports the female's arm the letters:—

ΕΠΙ
ΚΤΗ
CIC

160. A VERY FINE SCULPTURE IN VERY LOW RELIEF.
REPRESENTING JUNO AND MINERVA HAND IN HAND.

The Queen of the Gods grasps a sceptre in her left hand, whilst the presiding deity of Athens holds the pointed end of her spear downwards. The Gorgon's head is traceable on the breast of Minerva, but the surface is too much worn to ascertain further details. The form of the helmet and crest is the same as appears after the time of Phidias. Juno wears a plain band round her head, but in the dignified action of the figure we may imagine we trace something of the majesty Polycletus imparted to his statue at Argos.

161. A CAVALCADE.—ONE HORSEMAN FOLLOWED BY FOUR
RIDING ABREAST.

162. AN INSCRIBED STÊLÊ, SURMOUNTED BY AN AETOS OR
FASTIGIUM.

A farewell scene. The seated figure is a female. The letters are small and close.

163. BAS-RELIEF. A SEATED MALE DIVINITY, perhaps JUPITER,
TO THE LEFT.

A youth, with no clothing but the usual mantle, or *chlamys*, stands before him, holding a draped female by the right hand, she has a pitcher in her left, a small bearded figure in pallium stands on the right side.

164. THE LOWER PORTION OF A STÊLÊ.

A female appears seated on a square seat, like Penelope. Behind her is a dignified old man in full pallium. Facing her is a male figure also in a pallium, taking her hand. This figure is much destroyed. The attitudes of both male figures require support, but no sticks are introduced, as in the frieze of the Parthenon. They were most probably supplied, in this instance, by colour when the monument was in its pristine beauty. Two lines of Greek inscription below.

165. JUNO.

A colossal statue from BERLIN. The arms and head were restored by Emil Wolf.

Compare Clarac. Musée. pl. 415, No. 721 ; Cavaceppi, No. 55, vol. i.

166. BAS-RELIEF.

Two females, one with a bull, the other with a lamp, or small candle-brush, surmounted by a pine-apple. More probably an incense-burner, as seen on vases, and the frieze of the Parthenon. From FLORENCE.

The Vatican Collection possesses a similar bas-relief, in which the left-hand figure and the hind-part of the bull, being nearly destroyed, were restored from the Florentine original.

Restorations : The female figure with the lamp, Wicar (Galerie de Florence, vol. iv.) Compare the recent fragments from Athens 178 and 178A, of a similar subject. The feeble and elaborate style of this, as an imitation from a superior work, will at once be perceptible.

Engraved in Visconti, Mus. Pio Clem. vol. v. tav. 9 ; Pistolesi, vol. iv. tav. 99.

167. A SMALL ATHENIAN BAS-RELIEF, REPRESENTING
A PARTING SCENE.

A female figure is sitting on a thin legged chair, like the Penelope (No. 266). A female holds her hand. An old man is standing behind.

168. BAS-RELIEF OF A MALE FIGURE RECLINING ON A COUCH,
LEANING WITH HIS LEFT ELBOW ON A DOUBLE CUSHION.

He holds a patera in his right hand. A female figure is sitting on a square four-legged seat, at the foot of the couch; she appears to be in the act of conversing with him. A female, closely draped, is standing to the right behind him. A dog crouches on the ground, seemingly gnawing something; at the left side is a crâter, and a naked youth, standing beside it with a jug in his right hand.

169. A LOW RELIEF.

The genuineness of which may well be doubted. It appears to be a Florentine work, executed at the period when antique compositions were so much practised in that school. A female seated on a rock with raised arms, in front of a tripod, elevated on a column, divided by various bands of foliage; on the right hand side, a female figure with streaming hair, faints in the arms of a youth. Bacchus faces the female with raised arms, he is leaning against a plane tree, having the *thyrsus* in his hand. A panther sits at his feet, and, behind him, a Maenas holds part of a torn kid, with extravagant gesture, wild hair, and drapery.

170. CARYATIDÆ.

Alto-rilievo of Grechetto marble. From Pozzuoli.

The Greek inscription is not considered by Gius Maria Parascandolo to be genuine. A female clad in Doric costume sits at the foot of an ornamental tree; on each side stands a female, similarly attired in a double tunic without sleeves; each of these has a broad modius on her head, which serves as a support to the architecture. At the first glance one is inclined to set it down as a good work of Roman times.

Engraved in Mus. Bor. vol. x. tav. 59; Neapels, p. 132; No. 497.

171. BASSO-RILIEVO—ORPHEUS, EURYDICÊ, AND MERCURY
(HERMÊS).

Bas-relief of Grechetto marble, from NAPLES, formerly in the Caraffa Noja Collection, and before that belonged to Gaspar Torelli.

HPMHΞ ΕΥΡΥΔΙΚΗ ΣΥΓΦΡΟ

The Greek inscription in clear sharp characters determines the subject. The name Orpheus is written backwards, as on many of the painted vases where the words supposed to be uttered by a personage are turned in the direction of

the speaker's mouth. Two other well-known repetitions of this group exist; one in the Louvre, the other in the Villa Albani. The former inscribed with different names, viz., *Amphion*, *Antiope*, and *Zethus*; the latter destitute of any writing at all, is explained by Zoega as Orpheus, Eurydice, and Hermes. The Roman letters on the Borghese sculpture are large and coarse, with much less appearance of originality than the Greek. (Bunsen, vol. iii. part 2, p. 531.)

Engraved in Mus. Bor. vol. 10, tav. 62; Zoega, B. R. vol. i. tav. 42; Winckelmann, Mon. ined, No. 85; Millin, Gall. Myth. 512*, pl. 177 bis; Bouillon, vol. ii. pl. 93; Neapels, p. 67, No. 206.

172. ULYSSES AND HIS DOG—A SEPULCHRAL STÊLÊ SCULPTURED IN THE ARCHAIC STYLE.

Basso-rilievo in Greek marble. From NAPLES. Formerly in the Borgia Museum at Velletri.

A sepulchral stêlê of Greek workmanship, erected on a base inscribed with Oscan characters. It is adorned with a bas-relief, representing a bearded man dressed in a simple *chlaena*; he stands with his legs crossed, leaning on a long knotted stick planted under his left arm. A band passes round his left wrist, and the *guttus* or oil vase is hanging from it. The band on his head, and the general appearance of the figure, are indications of the subject being heroic. The dog looking up with so much attention accords perfectly with the faithful Argus recognising his master. A similar group appears on the coins of the family Mamilia, and also upon an engraved gem. Raoul Rochette gives a vase-painting with the name of Ulysses inscribed, and with much the same attitude, in his Mon. ined. pl. 76, No. 7.

Engraved in Mus. Bor. vol. xiv. tav. 10; Raoul Rochette, Mon. ined. pl. 63, No. 1.

173. AN INSCRIBED FAREWELL SCENE.

From ATHENS, consisting of two females, fully draped, and a little girl. One is seated and holds the other by the hand. These figures are enclosed in a niche.

174. AN INTERESTING LITTLE ALTO-RILIEVO.

From ATHENS.

It is set deep in a square frame, and presents a naked man anointing himself; his left hand held the *guttus*, or oil bottle (see No. 172); it is now broken away. A little boy, standing cross-legged, holds a strigil in his right hand, bending an arm across the body, by placing his left hand upon his right shoulder. A large terminal figure, crowned with fillets, such as adorned places of public exercise, rises on the right hand side of the alto-relief, and on the ground below it, stands a large jar, or *loutêr*, for the purpose of washing.

175. BAS-RELIEF.—FAREWELL GROUP OF TWO FIGURES.

A female seated, and a male fully draped in the pallium takes her by the hand. Among the words of the inscription may be perceived the graceful parting expression of the Greeks, XAIPE. These figures are surmounted by an arch, which shows that, although the Greeks did not require the arch as a

means of construction, they were perfectly aware of it, and occasionally introduced it, solely as a matter of form in monuments of this nature. Late style of art.

176. FRAGMENT OF SEATED FEMALE.

177. FRAGMENT. TWO DRAPED FEMALES SIDE BY SIDE.

178 & 178A. ALTO-RILIEVO.

Figures of Victory, from the ACROPOLIS of ATHENS.

The originals of this and the two following marked A and B are still at Athens. We have casts in the British Museum which are more complete, exhibiting the figures in the act of leading a bull to sacrifice. The central portion, containing the rearing animal, is deficient here. There is a wonderful richness in the arrangement of the drapery, and play of lines throughout the whole composition. When seen complete, this bas-relief is an interesting contrast with the sculpture from Florence (No. 166), of two females leading a bull. Both the Victories in this slab have broad wings, and by their peculiar flatness relieve agreeably the deep cuttings of the close folded drapery.

178B.

The lovely figure of a Winged Victory adjusting her sandal, belongs to the same series as the two preceding. They all formed part of a series of sculptures which adorned a parapet between the little temple of Wingless Victory and the general ascent to the Propylæan entrance to the Acropolis. They were consequently seen by every one during the most trifling, as well as the most important occasions. The beautiful arrangement of the folds upon this figure, so skilfully managed as to display all the prominences of the naked figure, merits the attention of every artist. A similarity may be traced between this figure and that of the female at the right extremity of the frieze of the temple of the Wingless Victory, *Nikê Apteros* (No. 57). Its style of art, perhaps somewhat earlier, seems a little more severe, for there is an almost Asiatic luxuriance about the forms, both of the flesh and texture of the drapery, in the Victory tying her sandal, 178B; and these forms may not improbably have induced Praxiteles to adopt and afterwards to purify them with all the delicacies and refinements for which he seems to have been so remarkable. Some coins of South Italy, especially the beautiful ones of Terina, a city of the Bruttii, a colony from Croton, exhibit many of these excellencies in miniature. The figure of Victory was a very favourite device among these people, and she appears with her *caduceus* or staff of peace in a great variety of attitudes, some of them almost identical with the alto-rilievo before us. These coins are preserved in the British Museum.

Dimensions: Height,

THE ELGIN MARBLES.

Sculptures in Pentelic marble from Athens, which formerly adorned the Parthenon. Under this denomination we must include the continuous line of figures extending the whole length of the Bas-relief Gallery, and along the North end also. The position and various characters of the sculptures from the Parthenon have been already explained in the description of the model which faces the Greek Court. (See Introduction, p. 6.)

The frieze consists of various portions which have been selected partly from those now in the British Museum, and partly from the originals remaining at Athens. The greater portion of the figures of the frieze have been skilfully restored by Signor R. Monti. The frieze has been coloured in different ways to show the various opinions that are entertained respecting the Polychromy of the ancients. The statues below from the pediments are not all that remain, but they have been selected to afford a more ready means of comparing their style with that of the sculptures from other collections. We are mainly indebted to the energy and perseverance of B. R. Haydon for the acquisition of these precious treasures of art. At a time when public opinion had not risen to such subjects, and when few leading spirits were disposed to receive new principles, Haydon wrote and talked with sound judgment. He resolved in his own person to show what impression they were capable of making ; and happily his wishes were at last realised, but not without violent opposition from those whose pursuits should have been prompted by very different feelings. Flaxman, Canova, and Mr. W. R. Hamilton, were among the most powerful supporters of the course by which the Elgin Marbles were acquired. Flaxman himself drew assiduously from them when they came over. In 1674, the Marquis de Nointel employed a French artist, named Jacques Carrey, to draw all the sculptures as they then stood upon the Parthenon. His drawings are the earliest record that we have of the appearance of the sculptures ; they are copied in black and red chalk, exactly as they appeared in their elevated position, and the drawings are still preserved in the French national collection. Two years later, in 1676, Sir George Wheeler and Dr. Spon visited Athens, and each published a distinct account. The Parthenon at that time was used as a Christian church ; the central figures of the east end having been removed for the construction of a window. This caused the gap visible in Carrey's drawing. The building was seriously injured by the explosion of a powder-magazine in 1687, which threw down most of the columns and displaced many figures. This derangement was made worse by the attempts of the Venetians to remove some of the groups. In these, unfortunately, some of the finest central figures were destroyed. The drawings of Carrey have been of great value in restoring the various parts, and for arranging the marbles that have been brought to this country. The Elgin marbles were purchased July 1st, 1816, by the British nation for the sum of 35,000*l*. They consist of sculptures by the hand of Phidias from the Parthenon and Erectheum, bronzes, inscriptions, and other fragments, together with casts from the Temple of Theseus and Monument of Lysicrates. All, with very few exceptions, came from the Acropolis at Athens. The most perfect age of art may be considered to range from the time of Pericles to that of Alexander the Great, which, beginning with Phidias, terminates with that of Praxiteles. The Elgin marbles are the great examples of the art of this period ; they are the productions, not only of the best age, but of that school of art which the ancients themselves most esteemed. They are works neither executed to gratify individual caprice, nor on so small a scale as to be inadequate representations of a style, nor are they of uncertain date and quality : they are pre-eminently national monuments and historical documents, and are therefore of inestimable value in fixing the standard by which all specimens of ancient art which have been preserved to us may be measured and classified. The new standard of criticism furnished by the Elgin marbles has shown that among the countless statues and bas-reliefs in the museums of Europe, very few can be pointed out worthy to take their place by the side of the undoubted works of Phidias. The works in the Vatican and other collections of Italy,

which the antiquaries of that country still continue to assign to the school of this great artist, are, in the majority of instances, evidently copies, recollections and translations of earlier designs.

Engraved in Ancient Marbles of the British Museum, parts 6, 7, 8, and 9. 1830—42; Vaux's Handbook to the British Museum, pages 36 to 142; Brönsted, Voyages in Greece, vol. ii.; Clarac. Musée, pl. 822, No. 2070 to pl. 824, No. 2071; Wheeler's Travels in Greece, fol.

FRIEZE.

The original position of these sculptures upon the temple may be ascertained by a reference to the model, and it seems wonderful that so great an extent of sculpture, replete with such beauties as to maintain the admiration of artists of all times, should have been destined to occupy so dark and hidden a situation.

Being placed behind the columns, it was impossible for the spectator to recognise any of the subjects at a greater distance from the wall than the lowest step of the temple; hence the sculptor very judiciously adopted an extremely low relief for his figures, because one boldly projecting part would have interfered with another. He probably profited by the observation of such an error in the frieze of the Thesæum, where although placed in an equally limited space, the figures were in very high relief (see Nos. 32 and 56). The frieze of Phigaleia, which adorned the inside of the temple, is in very high relief. The opinion of Flaxman upon bas-relief, a style in which he so pre-eminently excelled, merits our attention at this point. He says, "*The basso-relievo may be considered in effect as a picture whose background is light a little subdued, the figures thereon being chiefly of the middle tint, with touches of strong dark in the depths, and bright lights on the higher projections. This species of sculpture is not intended to be seen in many views, like the entire group, but it has this advantage, that more groups than one may be on the same background, and sometimes a succession of events in the same story; a greater force is given to harmony, or contrast of lines, by the number of groups and figures, as well as the projection of their shadows.*"

"The ancients, who considered simplicity as a characteristic of perfection, represented stories by a single row of figures in the bas-relief, by which the whole outline of the figure or group, the energy of action, the concatenation of limbs, the flight or flow of drapery, were seen with little interruption; but there are instances of the best times in low relievo, where many horsemen are advancing before each other, the nearer horse hiding the hinder parts of the preceding, and sometimes part of the rider, without causing the least confusion of effect, as in the frieze from the Temple of Minerva in Lord Elgin's Collection.

"There are noble examples, also, of groups and figures rushing in the same reiterated line through the composition; but, even in basso-relievo, it must be remembered the work is sculpture, which allows no picturesque addition or effect of background; the story must be told, and the field occupied by the figure and acts of man."

The only light that could reach the Parthenon was from below, either from between the columns or by reflection from the pavement.

The frieze, which was carried along the upper part of the outside of the cella, offered a continuation of sculptures in basso-relievo of the most interesting kind. This frieze being unbroken by triglyphs, had presented much more

unity of subject than the detached and insulated groups of the ninety-two metopes. It represented the whole of the solemn procession to the Temple of Minerva during the Panathenaic festival.

The great Panathenaic festival, celebrated in honour of Minerva, was held once in four years, in the third year of each Olympiad. It was so called because every freeborn inhabitant of Attica was entitled to assist at it. Many of the figures are on horseback, others are about to mount; some are in chariots, others on foot; oxen and other victims are being led to sacrifice. Young men are seen carrying pitchers, thence called *hydriaphoroi*, others bearing trays are called *scaphephoroi*. Females are seen carrying sacrificial utensils and incense-burners; some of them bear parasols, and are called *skiaphoræ*; but the chief point and object of the entire procession is the delivery of the embroidered veil and mysterious baskets into the hands of the reigning Archon and a priestess. These important functions will be more closely considered when we examine the eastern portion of the frieze.

The highly painted portion of the frieze, extending from the model of the Parthenon to the Egyptian termination of the gallery, belongs to the northern side of the temple. It presents the most crowded part of the Athenian cavalcade. Young knights equipped, some with boots, some with helmet or cap and chlamys, are riding at full speed. With the assistance of colour the eye more readily perceives that, instead of the confusion which the broken slabs in the British Museum lead one to imagine, they are advancing in regular order, being marshalled in files of nine deep. They are all galloping to the left.

The portion beginning from the other side of the Parthenon model, including thirty figures and twenty-three horses, forms the complete frieze of the western end; that is, of the portico which faces the spectator on entering the Acropolis. With the exception of the first slab to the left, now in the British Museum, all the originals of the west end still occupy their original position. Lord Elgin, who only removed to save, left these sculptures in their protected situation, and furnished the British Museum with accurate casts in plaster.

The Panathenaic procession assembled in the Ceramicus, in the outskirts of the town, and ascended the broad slope leading to the Acropolis, through the magnificent portals of the Propylæa. When the procession reached the open space between the Propylæa and the Parthenon, it divided into two branches, one passing by the south side and the other by the north side of the temple; both met again before the east portico, where the most important solemnities were performed in the presence of the famous statue of the goddess, whose looks would seem fully directed from her position within the cell of the temple. These ceremonies were represented upon the eastern frieze, and upon the western, before which we now stand, the beginning of the procession was portrayed.

The first two horsemen to the left are remarkably excellent, both for elegance of action and power of execution; the third horse is ready for a youth to spring upon him, who seems detained by listening to some advice from his father, or one of the magistrates or marshals of the procession.

The costume of the seventh horseman is remarkable for its completeness. The helmet, with its full crest, is adorned on the sides with the relief of a flying eagle. The cuirass, or *lorica*, has ornamented shoulder-straps, a Medusa head is sculptured on the abdomen, and its sides beneath the arms are filled with scale armour. The cuirass is terminated below by large metal plates peculiar to this kind of armour, and often seen on the painted Greek

vases. It also appears in the equipment of the warrior Aristion, described at p. 24 of Introduction. A short tunic appears beneath these plates, but the legs and feet are left entirely bare. The next figure standing has a similar kind of helmet, but no other kind of garment than the *chlamys* or large cloak. He seems in the act of arranging his sandal, and the attitude is very similar to that of the Jason (No. 26).

The second horseman from this is clothed in a tiger or lion's skin, over the usual *chiton* or tunic. The next, a horse rearing, is remarkably excellent ; it groups admirably with the man who seems trying to curb it. They form as nearly as possible the centre figure of the western frieze. The *flying drapery*, as it is technically called, of this man, has been adverted to in the Introductory history of Art (p. 28). It formed one of the innovations of the age of Phidias. The costume of this figure, similar to the fourth horseman after him, has somewhat of an Asiatic character ; the second horseman wears the *chlamys*, or cloak, and the broad-brimmed Thessalian hat, called *petasus*, which occurs several times on the frieze. It is still worn at Athens, and affords a delightful protection against the heat of the sun. The *petasus* and *chlamys* were generally used by travellers ; hence Mercury often appears on vases so equipped. The horses continue at full speed, verifying Flaxman's observation in one of his lectures (p. 102) :—"They appear to live and move, to roll their eyes, to gallop, prance, and curvet ; the veins of their faces and legs seem distended with circulation ; in them are distinguished the hardness and decision of bony forms, from the elasticity of tendon and the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make ; and although the relief is not above an inch from the background, and they are so much smaller than nature, we can scarcely suffer reason to persuade us they are not alive." The horse with bent neck, rubbing the side of his head against the inside of his near fore-leg, is a deviation from any attitude hitherto represented. The figures at this end of the frieze are more in confusion ; the riders have not yet mounted, and the horses seem to have been recently led out of the stables ; some are still in the grooms' hands. The riders seem to be equipping themselves ; one with a *petasus* at his back, and *chlamys* round his neck, is fastening his shoe, whilst the end figure of this side of the frieze seems in the act of putting on the *chlamys*. On no other side do we see figures in the act of preparation, no occurrences of accident, beyond the variety caused by some unruly animals, especially oxen, all engaged in the earnest performance of this great religious ceremony.

EAST FRIEZE

begins to the right of the figure putting on his garment. It opens with a crowd of female figures, representing the virgins of Attica. They advance to the right towards the centre of the frieze, and are a continuation of the procession on the south side. The first part of these maidens carry elegant water vessels, *oenochœ* ; others hold parasols, and were called *sciaphoræ*. These are succeeded by a group of four male figures, partly clothed ; the first is the only one not leaning on a staff. They are supposed to be the chief dignitaries of the state. Beyond these are four seated figures ; the first holds a *petasus* in his lap, the second leans his right arm playfully upon the other one's shoulder, and raises his other hand as if holding a spear. They are the Dioscuri, Castor and Pollux. The seated female holding a torch is Ceres ; and the last of the four, whose attitude somewhat resembles that of the Ludovisi

Mars (No. 23), is Triptolemus. Beyond this group, and partly separated by a standing female, are two figures on thrones of a more stately description. They represent Jupiter and Juno, the latter seems to be unveiling herself. The female at her side is Hebe. She has wings, as on the celebrated Sosias cup at Berlin. Jupiter holds a sceptre in his right hand. The arm of his throne is supported by a sitting Sphinx. To the right of Jupiter stand two maidens bearing mysterious objects on their heads; one seems to be a basket, the other a stool. A priestess is receiving a burden from the foremost girl. Next to the priestess is the reigning Archon, clad in a long garment, who is receiving from the hands of a youth the sacred *peplus*, or embroidered veil, which has been woven and folded in a square form. This was the solemn object of the Panathenaic pomp. The *peplus*, which had been previously worked in the Acropolis by young virgins selected from the best families in Athens, was borne to the temple of Athênê Polias, a temple by the side of the magnificent structure which the procession actually surrounded, and there it was laid on the knees of an ancient wooden statue of the goddess. On this *peplus* was embroidered the battle of the gods and the giants. This group of the frieze last described occupied the exact centre over the eastern doorway. It will be remarked that Minerva herself does not appear in this frieze, but the large sculptures in the pediment above represented her birth in the presence of the Olympian gods; and when the portal beneath was thrown open, the ivory and gold statue of the goddess would be seen in all its glory. The two seated divinities beyond the youth with the *peplus* are Hygeia and Æsculapius. The group of four seated figures which follows has been partly restored from Carrey's drawing; the left-hand figure represents Neptune, the next his son Theseus; the two females are the daughters of Cecrops, Aglauros and Pandrosos; the boy leaning upon the knee of the foremost is Erectheus. A party of male dignitaries occupy the next space. They are more numerous than on the opposite side. The original slab of the five females and two priests following is at Paris. After these are two females carrying an incense-burner, followed by two females with *oinochœ*, or ewers, and two with *patere*. Part of a sacrificial group, and three figures bearing trays, called *scaphephoroi*, complete the sculptures forming the eastern frieze. All these concluding figures are advancing to the left, and seem to head the procession on the north side, which consisted of sacrificial oxen, water-carriers, flute-players, and performers on the lyre. This portion of the northern frieze contained also a great variety of chariots, some drawn by two horses and others by four. The crowd of horsemen has been already described.

179. A PORTION OF THE WEST FRIEZE OF THE PARTHENON.

May be easily recognised by a reference to the complete line running along the upper part of the same wall. It is almost at the end of the western portion.

180. FRAGMENT OF THE FRIEZE OF THE PARTHENON IN THE VATICAN.

This interesting sculpture, although no more than part of a horse and a bearded rider, is the only piece of the Parthenon supposed to be in Italy. It was brought away from Athens in 1687. It belonged formerly to the Cavalier Camuccini. Even this fragment could not escape the hands of scrapers and restorers; the mane of the horse, it will be seen at a glance, has been

scratched into a multitude of small lines, such as no part of the original frieze will be found to exhibit.

Engraved in Pistolesi vol. iv. tav. 59 ; Bunsen, vol. ii. pl. 2, p. 112.

181. PORTION OF AN INTERESTING LITTLE FEMALE FIGURE.

Shows the costume of an early period. It is a genuine specimen of careful execution, whilst the artist was struggling and endeavouring to improve himself. The formal plaits of the hair may be seen falling down on each side of the neck, and the peculiar wavy texture of the under garment may be seen on many works of a more archaic period. It is traceable on the sleeve of the female figure mounting her chariot in bas-relief (No. 59).

182. FRAGMENT OF ONE OF THE SOUTH METOPES OF THE PARTHENON.—THE HIND PART OF A CENTAUR.

183. VACANT.

184. VACANT.

STATUES FROM THE EASTERN PEDIMENT OF THE PARTHENON.

Six of the eleven statues belonging to this end of the temple are now in the British Museum.

185. THESEUS.

Theseus is partly reclining upon a rock, covered with the skin of a lion. Theseus, it is well known, imitated the character of Hercules, and the attitude of this figure is very similar to that of Hercules on some of the coins of Crotona, in which he is seated on a lion's skin, holding a cup in his right hand. From the position of this statue next to the rising horses of Morning, Brönsted gave it the name of Cephalus, but his theory has received few supporters.

This figure is the most perfect of all the Athenian marbles, and has always been the favourite object of study with artists.

In physiognomy, the Theseus has the general character of the Greek figures in the metopes. Knox, in his supplement to Fau's *Anatomy for Artists*, calls attention to the back of the figure, notwithstanding its unfavourable position (page 221). The neck, perhaps, is longer than we should look for in the strong man ; but as the artist did not intend that he should be represented as a particularly strong man, or athlete, and there are no such indications in the figure, everywhere we find the same delicacy in portraying the surface that is to be seen in the *Ilissus*. Sir Richard Westmacott, in his evidence before the committee of the House of Commons (page 35), said, "I should say, the back of the Theseus was the finest thing in the world, and that the anatomical skill displayed in front of the *Ilissus* is not surpassed by any work of art." Flaxman, in his evidence before the same committee, bears similar testimony (page 31) : "There is one statue also which is called a Hercules, or Theseus, of the first order of merit ; and I should, if you would permit me to compare it with a fragment, estimate it before the *Torso Belvidere*" (page 33). Haydon in his *Lectures* (vol. i. p. 200), remarked that, "The back of the Theseus was never seen when once upon the pediment of the Parthenon ; but it was

finished by Phidias, on a principle of religious enthusiasm for the honour of Minerva, as if it had to be seen every day." Canova, the greatest sculptor of Italy at that period, declared that, "however greatly these statues had suffered from time and barbarism, it was undeniable that they had never been retouched; that they were the work of the ablest artists the world had ever seen, executed under the most enlightened patrons of the arts, at a period when genius enjoyed the most liberal encouragement, and had attained the highest degree of perfection; and, moreover, that they had been found worthy of forming the decoration of the most admired edifice ever created in Greece." From this judgment of Canova all idea of restoring the marble was abandoned.

Dimensions : Height,

185A.

CERES AND PROSERPINE.

It will be seen by a reference to the woodcut copy of Carrey's drawing of the eastern pediment, that this colossal group of two female figures was originally placed next to the Theseus. They are called Ceres and Proserpine. The heads and hands are gone, but the rest of the figures are well preserved. Like the Theseus, they were as completely finished at the back as in those parts immediately exposed to the view. The goddesses are seated on low square seats, without backs, but covered with folded carpets or cushions.

Dimensions : Height,

185c.

HORSE'S HEAD.

One of the horses of the Chariot of Night which occupied the right-hand angle of this pediment, corresponding to the rising horses of Day at the opposite end. Dr. Waagen, the distinguished German critic, observes, "I never, perhaps, found so great a difference between a plaster cast and the actual sculpture, as in these Elgin Marbles. The Pentelic marble of which they are formed has a warm yellowish tone, and a very fine, and at the same time, a clear grain, which has imparted to these sculptures a peculiar solidity and animation. The block, for instance, of which the famous horse's head consists, has absolutely a bony appearance, and its sharp flat treatment has a charm of which the plaster cast gives no notion. It gives the impression of being the petrified original horse that issued from the hand of the god, from which all real horses have more or less degenerated, and is a most splendid justification of the reputation which Phidias enjoyed among the ancients as a sculptor of this animal. This head, as well as all the statues from the two pediments of the Parthenon—partly from the importance of the place they occupied, partly from the beauty of the work—may be assumed with the greatest probability to have proceeded from the hand of Phidias himself" (vol. i., page 51). "Their highest charm, however, like the poems of Homer, is derived from their simplicity. As the authors of them, in the enthusiastic endeavour to treat their subjects with the utmost possible perspicuity and beauty, had attained the most complete knowledge of nature, as well as an absolute command over all the means of representing their ideas, abandoning all that was conventional in earlier art, it never occurred to them to use these advantages, except for the purposes of perspicuity and beauty. Nothing was more remote from their minds than, as in later times, to display and make a show of them for their own sake." (Ibid, page 53.)

Sir Charles Bell, in his *Anatomy of Expression* (page 127), says, "The Elgin Sculptures are of great value to the arts of this country, as they obviously tend

to turn the artist's attention to nature, and exhibit to him the consistency of natural form and beauty. The horses' heads in that collection are perfectly natural, and if there be any exaggeration, it is only in the stronger marking of that which is the characteristic distinction of the animal."

186B.

THE FATES.

Two figures of the group have been selected here as affording the most characteristic example of the style of Phidias in representing the draped female form. The neck and bosom of the reclining figure display much loveliness and beauty; the *chiton*, or tunic, that has slipped down so as to display the bare shoulders, gives by the consummate arrangement of its folds still greater effect to the adjacent parts. The lines of the drapery are boldly marked without interfering with the general direction of the limbs; indeed, they seem, as in the accounts given of the draperies of Polygnotus (page 27), to set them off to still greater advantage. The remarks of Quintilian upon the style of Zeuxis might here be applied to the female forms of Phidias. He says, "Zeuxis painted bodies with greater than real proportions, thinking such a form to be rather more august; and in this it is imagined he followed Homer's manner, who took pleasure in representing all his characters, even his women, of large and strong size." This grandeur of form accords also with that of the beautiful statue of the Amazon in the Greek Court (No. 302), where, although the drapery is boldly lined, it contributes to the general richness of the figure without breaking it into too many parts. The broad mantle spread beneath the recumbent figure of the Fate is broadly treated, and affords a perfect contrast with the fineness and delicacy of the folds of which her *chiton* or tunic is composed. The same difference may be observed in the sitting figure which supports her, and yet more strongly in the seated Fate, to be seen only in the British Museum. There the mantle which envelops her knees falls in remarkably broad folds, and is evidently of thicker stuff than the lower garment, seen beneath, reaching in rich finely-plaited folds to the feet. This figure is called by Colonel Leake, Vesta.

The Fates, according to the Greek legends, were present at the birth of children, and sang the destiny of new-born infants. Hence the appropriateness of their appearance in a subject recording the birth of Minerva.

Dimensions: Height,

187.

NIOBÊ AND DAUGHTER.

The centre group of a series of statues, representing the family of Niobê afflicted with the arrows of Apollo and Diana. Found previously to 1583 beyond the gate of S. Giovanni at Rome, and placed in the Villa Medici upon the Pincian Hill. They were removed to Florence in 1775.

Niobê, the daughter of Tantalus and wife of Amphion, King of Thebes, had boasted of her greater number of children than Latona (Letô). Apollo and Diana (Artemis), the only children of Latona, slew all the children of Niobê with their arrows, and Jupiter (Zeus) changed Niobê herself into a stone on Mount Sipylus, in Lydia, which is perpetually shedding tears. The artistic execution of these figures is very unequal, and in many parts very inferior to the conception. They seem like most of the antique statues found in Italy to be merely repetitions of popular originals. Many copies of the children are to be found in various museums, but a head of Niobê, in the possession of Lord Yarborough, engraved in *Dilettanti Specimens*, vol. i. pl. 35, is of a far superior style of art

to the Florentine one, and gives a much nearer idea of the characteristics of the prototype, whether, as Horace says, produced by Scopas or Praxiteles. The fragment of Ilioneus (No. 197), again, is of an infinitely superior chisel, and may be from the hand of Praxiteles or some great artist of his school. Pliny says, (xxxvi. 5), "There is the same difficulty to decide whether Scopas or Praxiteles made the Dying Niobê with her children, that is in the Temple of Apollo Sosianus in Rome." And this passage seems to refer to the originals, from which our group was taken. An ancient epigram upon this statue is preserved in the Greek Anthology, and worth inserting.

Εκ ζῶης με θεοῖ τεύξαν λιθον' ἐκ δὲ λιθοιο
Ζωὴν Πραξιτέλης ἐμπαλιν εἰργασατο.

The Gods to stone transformed me ; but again
I from Praxiteles new life obtain.—JOHN ADDISON.

Mr. Cockerell has shown with great ingenuity of arrangement that the figures might have been combined in a pediment, but the words of Pliny do not imply such a circumstance, and we cannot feel certain that we possess all the figures, or that they even belong to one another. Mr. Cockerell's restoration is given in Galleria di Firenze (Statue, vol. ii. tav. 76), and in Guattani (Mem. Encycl. 1817, tav. 12). The Temple of Apollo Sosianus was probably founded by C. Sosius, who was under Antoninus in Syria. Mengs also perceives great inequality in the figures, some being so excellent, others so inferior.

Restorations : The lower part of arm and right hand of the mother ; the right arm and left hand, together with that part of the left foot projecting beyond the drapery, in the figure of the daughter.

Engraved in Galleria di Firenze, Statue, vol. i. tav. 1 ; Maffei, tav. 32 ; Guattani, Mem. Encyl. tom. i. tav. 12 ; Clarac. Musée, pl. 583, No. 1260 ; Wicar. Galerie de Florence, vol. iii. ; Hand-book for North Italy.

Dimensions : Height,

187A. NIOBID—DAUGHTER.

Standing looking down with drapery raised in her left hand.

Restorations : The right arm, together with a portion of the breast and shoulder, the left arm and drapery adjacent, more than half the right foot, and several parts of mantle.

Engraved in Galleria di Firenze, vol. i. tav. 3.

Dimensions : Height,

187B. NIOBID—DAUGHTER.

Left arm raised and bent back ; right hand holding drapery, which passes behind the figure, from one hand to the other.

Restorations : Entire right arm and fore-part of left.

Engraved in Galleria di Firenze, vol. i. tav. 10.

187C. NIOBID AND PÆDAGOGUE (LOOKING UP).

Greek marble, group. Found at Soissons in 1830, among the fortifications upon ruins of a Roman building.

The sculpture is in a heavy and rough style of execution, such as is most frequently met with during the later period of the Empire. The Florentine figures are separate, but this group affords an important illustration of the manner in which they were originally combined. The parts of these figures

not to be seen immediately from the front are evidently neglected. The left leg of Pædagogue, for instance, and many parts of drapery.

Restorations : Both hands, entire right arm and hand of Pædagogue ; left fore-arm of boy, and the other hand. The left hand of Pædagogue and adjacent portion of boy are antique. Much broken when found.

Engraved in Raoul Rochette, Mon. ined. pl. 79, No. 3, p. 427 ; Clarac. Musée, pl. 589, No. 1281 ; Wicar, Galerie de Florence, vol. i. ; Galleria di Firenze, Statue, tavole 11 and 15.

Dimensions : Height, Pædagogue 5'10''6. Boy, 4'1''0.

187D.

NIOBID—DAUGHTER.

Looking up, left hand raised ; right hand lifting a part of her drapery.

This figure was most probably an Anchirroe originally. Compare statue, No. 250.

Restorations : Both arms.

Engraved in Galleria di Firenze, vol. i. tav. 8.

187E.

NIOBID—SON.

With outstretched limbs, a rock attached to his left leg. A repetition of this figure, but very inferior, is also in the Florence Gallery.

Restorations : The fingers of right hand, the nose, lips, part of ears, and some portion of left foot.

Engraved in Galleria di Firenze, vol. i. tav. 6 ; Wicar, Gal. de Florence, vol. iii.

Dimensions : Height,

187F.

NIOBID—DAUGHTER.

Very like the Muse Urania, a majestic upright figure ; waist remarkably short.

Restorations : Both hands and the toes of both feet, and a few folds of drapery completed.

Engraved in Galleria di Firenze, vol. i. tav. 5.

187G.

NIOBID—DAUGHTER.

A graceful figure, with more flutter than in the preceding one, and more in accordance with the general subject.

Restorations : Both hands.

Engraved in Galleria di Firenze, vol. i. pl. 13.

187H.

NIOBID—SON.

Drapery over raised right arm, and covering the left thigh.

Restorations : Entire left arm, drapery upon right arm and the right leg between knee and ankle.

Engraved in Galleria di Firenze, vol. i. tav. 9.

187I.

NIOBID—SON.

Looking back, left arm draped, and left foot raised on a rock.

Restorations : Entire right arm from shoulder, and left arm and drapery.

Engraved in Galleria di Firenze vol. i. tav. 12.

187K. NIOBID—KNEELING SON LOOKING UP.

There is another figure similar to this in the Florence Gallery, and in the Capitol. Mus. Capit. vol. iii. tav. 42.

Engraved in Gall. di Firenze, vol. i. tav. 4; Maffei, tav. 33; Clarac. Musée, pl. 385, No. 1265; Wicar. Gal. de Florence, vol. iv.

187L. NIOBID—SON LYING ON THE GROUND.

A similar figure in the Glyptothek at Munich, No. 124.

Restorations: The right arm, part of the left leg and foot, with some of smaller toes.

Engraved in Galleria di Firenze, vol. i. tav. 2; Wicar, Galerie de Florence, vol. iii.

188. COLOSSAL TORSO.

From NAPLES.

May have been a Hercules; the forms are bold, but round and puffy; the back is wanting; the parts are very much separated, and deficient altogether in truthfulness to nature; the ends of fillets or vittæ may be observed upon the shoulders.

189. THE ILIONEUS RESTORED.

See No. 197.

190. VENUS (APHRODITÊ).

Statue of marble, wanting extremities. From DRESDEN.

This is altogether a very exact copy of the Medici Venus. The legs are broken half way down the thighs.

191. CUPID (ERÔS) BENDING HIS BOW.

From VENICE.

A stem of a tree is at his side, and the quiver hangs upon it. Excellent work. Many repetitions of this statue exist in various galleries, one in the Vatican, two in the British Museum, another at Appuldercombe, and a very fine one at Wilton House, near Salisbury. The numerous copies serve to indicate the high estimation of the original. It is certainly a work of the school of Praxiteles, and accords exactly with a description Callistratus gives of a bronze Cupid by Praxiteles, which must have been of a small size. The original of Praxiteles, at Thespiæ, as Pausanias informs us, was of Pentelic marble. Praxiteles, who was in love with Phryne, promised to give her the most beautiful work in his studio. Phryne, uncertain which to choose, sent to inform him that his workshop was on fire, and by this stratagem obtained from him the confession that he was most anxious to save his statues of Cupid and a Faun (Satyr). Upon hearing this Phryne bid him be of good cheer, for no fire had really happened, and that in consequence of this she made choice of his statue of Love. This celebrated courtesan, afterwards dedicated her prize at Thespiæ, her native place. The Roman emperor Caligula first removed the statue to Rome. Claudius returned it, and it was finally carried back to Rome by Nero, where

it was destroyed by fire. A copy of it by the Athenian Menodorus was deposited in its place at Thespiæ, and stood by a brazen Cupid, the work of Lysippus.

Cupid, the son of Venus, was represented by the Greeks as a beautiful stripling, and not the precocious impudent child that he was made in later times. It was not till the Alexandrian period that he was represented by poets and epigrammatists as a wanton boy, delighting in cruel tricks, which disturbed both gods and men. An opposite spirit to love was also personified under the name of *Anterôs*, sometimes represented as contending with *Erôs*. He is also connected with the idea of love returned. Later poets multiply the number of loves to an almost endless extent. They are represented as sons of Venus and the Nymphs. They appear in the Nereid bas-relief (No. 140), and on the support of the *Venus de' Medici* (No. 198).

Restorations : Both arms.

Engraved in Mus. Capit., vol. iii. tav. 24 ; Mori, vol. ii. Stanza del Vaso, tav. 12 ; Bunsen, vol. iii. p. 164.

192. THE SON OF NIOBÊ.

Usually seen together with the *Pædagogus*. A statue. From FLORENCE.

As the group found at Soissons has been introduced into the series marked 187, this figure remains apart. It is far more carefully executed and much better preserved than the Soissons group. In which latter it may be remarked that both figures are upon the same pedestal.

Restorations : Right arm, left hand, front of right leg and foot, and all of left knee.

Engraved in Galleria di Firenze, vol. i. tav. 11.

193. FARNESE TORSO OF A YOUTH ; PROBABLY NARCISSUS OR BACCHUS (DIONYSOS).

Life-size of Greek marble, from NAPLES, formerly in the Farnese Palace at Rome.

Some traces of the *vittæ* remain among the hair, and indications also of a staff (whether wand or thyrsus) against the belly and thigh. The celebrity of this fragment has spread far, and served as a model for Poussin to form his style upon. It is a sitting Bacchus, recognisable by the rich full form of the body, and gracefully falling hair and fillets or *vittæ*. It is turned to the right, whilst the head was turned in the opposite direction. The right arm was raised toward the shoulder.

Engraved in Mus. Bor. vol. xi. tav. 60 ; Clarac. Musée, pl. 683, No. 1599 ; Mus. Bor. No. 201 ; Neapels, p. 64, No. 201 ; Gerhard, Ant. Bildw. pl. 105, fig. 2.

194. AMAZON.

Small statue of Pentelic marble. From DRESDEN.

The form of the shield, the *pelta lunata*, may be seen in other monuments, also the *bipennis* or double axe.

Engraved in Clarac. Musée, pl. 810 A, No. 2031 B.

195. PRIEST OF BACCHUS.

Statue, heroic size, of Parian marble ; from MUNICH.

It was formerly in the Palazzo Braschi, at Rome. The head, arms, feet, and part of the edge of the drapery are modern. Of the pseudo-archaic period.

Engraved in Clarac, Musée, pl. 696, No. 1641; Glyptothek Catalogue, No. 51.

196. MELPOMENÊ.

A small statue, of Parian marble. From the LOUVRE.

A remarkable instance of preservation, being intact in every part. The work of a good artist; fine character in the head, and the folds well cast and wrought with exactitude and delicacy.

Engraved in Bouillon, vol. iii. pl. 11; Clarac, Musée, pl. 317, No. 1054.

Dimensions: Height, 2'10''·7.

197. ILIONEUS—A KNEELING NIOBID.

Fragment of a statue in Parian marble. From MUNICH.

Although recognised as one of the group of Niobe's children, it far exceeds in merit any of the other figures remaining to us. It more closely approaches the great original from which these often repeated statues seem to have been taken. This fragment may be justly regarded as a wonder of art (Pliny, xxxvi. 3, 8). It was formerly at Prague, and was brought from Italy by the Emperor Rudolph II.; transferred to Vienna by Dr. Barth, and finally sold for a high price to the King of Bavaria. The head of this statue was used by a blacksmith as an anvil.

Engraved in Glyptothek Catalogue, No. 125; Clarac, Musée, pl. 590, No. 1280; Oesterley, taf. xxxiv. No. 142 E.

198. MEDICI VENUS (APHRODITÊ).

Statue, life-size, of very fine Parian marble. From FLORENCE.

There is great uncertainty respecting the site of its discovery. In the 16th century it adorned the Villa Medici, and was transferred to Florence in 1680. An inscription on the base states that this divine image was produced by Cleomenes, but the plinth is a reproduction, and the work of a Florentine artist whilst the statue was in Rome. The hair was gilt, the ears were bored,

ΚΛΕΟΜΕΝΗΞΣΑΤΤΟΛΛΟΔΩΡΟΥ
ΑΘΗΝΑΙΟΣ ΕΠΩΞΕΝ

as in many other statues, to receive ear-rings, and the right arm bears the impression of a bracelet. A Venus was found at Pompeii with gilt hair and purple colour upon drapery, which may still be traced (H. B. p. 172). When the Minerva statue (No. 60), was found at Herculanum, the gold on the hair was thick enough to be removed in flakes.

The Goddess of Love has just risen from the foam of the sea. Her beautiful form has no other veil than that afforded by her hands, and as her hair does not flow down her neck, we may imagine, with Homer, that the Hours have already bound her tresses. A dolphin grouped with a shell is at her side, the symbols of her marine origin. Two small figures are upon the dolphin—the one called Erôs, the primitive Love which set Chaos in order; and the other Himerôs, or Desire, who appeared among the first creatures endued with feeling. Both witnessed the birth of the goddess, and became her inseparable companions. Cleomenes, according to Pliny, was so excellent in rendering the beauty of the female form, that a Roman knight fell in love with one of his statues of the Thespiades, transported to Rome by L. Mummius. Flaxman

says (p. 93), "The Venus de' Medici was so much a favourite of the Greeks and Romans, that a hundred ancient repetitions of this statue have been noticed by travellers. The individual figure is said to have been found in the Forum of Octavia. The style of sculpture seems to have been later than Alexander the Great, and the idea of this statue appears to have its origin from the Venus of Cnidos." "If I was disappointed on my first visit my impressions are now equally different. The statue appears larger and less dark. The neck, however, is ill-joined. There is no mark on the breast of her fingers having touched, as in the Venus of Syracuse." (MS. Journal, Florence, May 3, 1844.)

If the Venus of Praxiteles, at Cnidos, were the most admired statue in the ancient world, the Medici Venus is certainly her counterpart in the modern. No statue has been so much written upon and praised by western travellers; it has even been made the object of an especial pilgrimage. All critics acknowledge the extreme loveliness of the figure, however widely they may differ in opinion upon the propriety of form and sentiment. It is, as every one must feel, the concentration of all that is essentially feminine. We may fairly question how far the representation of a goddess, presiding over particular passions or qualifications, should in herself become the impersonation of them. Should we not rather look in Venus for the type of a ruling passion that overpowers both gods and mortals, and consider her as the mother of Love, and of the Graces, often attended by long trains of Tritons and sea-nymphs, in her passage across the waters, forming with her numerous Cupids (*Erôtes*) a gorgeous and tumultuous procession? Rarely was she unattended by one or more Cupids, playing an attentive part, and generally ministering to her. He is seldom indifferent to the wishes of his mother. In the sculpture before us two very small Cupids sport, regardless of the principal figure, upon a dolphin, which, according to the just interpretation of Visconti, implies her marine origin. This is the only work of ancient art in which I remember to have seen the Cupids appearing indifferent to the actions or wishes of Venus, or in any manner so perfectly subordinate as this. Notwithstanding the loveliness of the forms, there is a sentiment of affectation about the whole figure; the smile on her face does not accord with her attitude, which partly indicates her to have been surprised, but the partial shrinking and turn of the head over the left shoulder produce a singularly fascinating effect. Artistically speaking, nothing can exceed the consummate skill with which the stone is made to resemble a fleshy surface. In a plaster copy, this, of course, can be less understood; it requires the warm and half-transparent tint of the original marble to produce the complete effect.

This statue seems to have been the source of numerous repetitions, most of them exactly alike, but there is another type, also very frequently copied, which may be recognised amongst the ancient representations of Venus, where likewise we observe certain details carefully repeated. This statue is the Venus of the Capitol (No. 226). The action is the same as that of the Medici Venus, but the general impression of the figure is totally different. The forms of the limbs are grander, and more severe in outline; there is altogether more dignity and less of sensuality. A vase at her side indicates that she has just quitted the bath, and the look of her face better accords with the idea of intrusion. This statue has been frequently repeated, and among others, in a group with Cupid on a dolphin (No. 233), known as the Marine Venus of the Louvre.

A third type is traceable among the ancient statues of Venus, which forms

only a very small class, but refers to a much more important original, destroyed by fire in the reign of Justinian (Zonaras, xiv. 2). This was the famous Venus of Praxiteles, of which a general idea may be formed by means of descriptions in ancient authors, and a representation on the coins of Cnidos (*See* Introduction, p. 37). By their means, we perceive that the Medici Venus is an indirect copy from that celebrated work, notwithstanding that much has been written to prove it to have been an exact imitation. Lucian, who most probably was an eye-witness, has minutely described, not only the statue itself, but the manner in which it was exhibited.

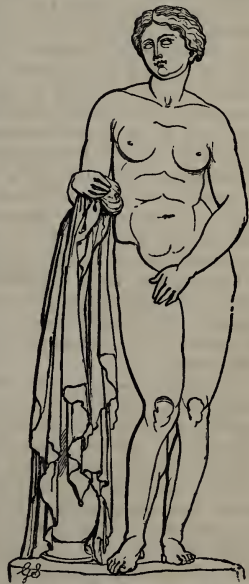
Restorations: The entire right arm, and the left fore-arm, are modern.

Engraved in Bouillon, vol. i. pl. 9; Gall. di Firenze, vol. ii. pl. 87; Wicar, Gal. de Florence, vol. iv.; Clarac. Musée, pl. 612, No. 1357; Mus. Nap. No. 123. Musée Français. Comp. Levezow ob die Medeische Venus ein Bild der Knidischen vom Praxiteles sey. Berlin, 4to. 1808.

Dimensions: Height, 5'0"·9.

THE VENUS OF CNIDOS.

We will take this opportunity of collecting the accounts of ancient authors pertaining to this parent statue, as it may be termed, of all naked Venuses, and add an illustration of a statue taken from the Vatican, which has unfortunately been reversed in the engraving, by Episcopus. Pliny states in his Natural History (Lib. 36, cap. 5, sect. 4, page 300, ed. Sillig.), that many persons sailed to Cnidos with no other object than to gaze on the statue; he calls it not only the finest work of Praxiteles, but the finest of all statues in the world. It was made of Parian marble (*Παρίας δε λίθου*—Lucian, Amores, 13, vol. v. p. 270), and stood in the midst of a little temple (*“Ædícula,”*—Pliny, *ut supr.*), open on all sides, so that it might be seen in every point of view. Visitors remarked that whichever way they approached the goddess smiled benignantly on them. The mouth, Lucian tells us (Amores, 13, vol. v. p. 270), was a little open and somewhat smiling. The same author expatiates on the beauty of the hair and forehead, and admires the well pencilled eye-brows (*Ibid.* Imagines, 6, vol. v, p. 7), together with the swimming softness and vivacity of the eyes (*οφθαλμων το ὕγρον ἄμα τῷ φαιδρῷ*). The statue was perfectly naked, and the position of the left hand the same as in the Medici Venus (Lucian, Amores, 13, vol. v. Bipont, p. 270). A stain on the left thigh was said to be the more remarkable on account of the extraordinary brilliancy (*λαμπρότης*) of the marble (Lucian, *ib.* 15, p. 272). The temple-keeper, a female, who conducted visitors round, usually led them by a private door to a spot where the statue could be inspected from behind; for, although the temple remained open on all



Venus of Cnidos from the Belvedere Garden of the Vatican.

sides, a railing probably hindered persons from walking too freely round it. We know that a similar protection was used at Athens, as the marks of the railing that surrounded the gold and ivory statue may still be traced in the Parthenon. The same may be observed at Pompeii, where the railing prevented the crowd from approaching too near to the altar in front of the temple.

The court or *peribolus* surrounding the little temple, at Cnidos, was not paved according to the usual custom, but converted into a rich garden filled with shady myrtles, plane, and cypress trees, hung with vines and ivy, and interspersed with other trees bearing the most delicious fruit. So great was the admiration for this statue, that Nicomedes, King of Bythinia, sought to purchase it, by offering to remit the whole public debt of the city, but the Cnidians rejected his offer, finding the statue was too important a source of revenue to them. A bronze copy of this figure, by the hand of Praxiteles, was destroyed in a fire at Rome, during the reign of Claudius (Pliny, *Hist. Nat.* 34, cap. 8, Sillig. ed. p. 175; Visconti, vol. 1, p. 115). The original itself perished in the conflagration of the Lausium Palace, at Constantinople, A.D. 475 (Cedrenus, p. 351; and Zonaras, lib. 14, p. 75). Two Greek imperial medals, struck at Cnidos, exhibit on one side the busts of Caracalla and Plautilla, face to face; and on the reverse, a representation of this celebrated Venus (*See Introduction* p. 37). The action of the figure is reversed, a circumstance rarely considered by the die-sinkers in their copies of ancient statues, and the left hand seems to hold some drapery over a vase standing by her. Our knowledge of this accessory and the action of the hand supporting the drapery, is supplied by the coins alone. No mention of them is made by either Pliny or Lucian; but they appear on all the marble copies of this type. The best example is in the Glyptothek, at Munich, numbered 135; it is lifesize and of Parian marble. Many judges have remarked in that statue, a peculiar character about the eyes; it perfectly expresses, although only stone, the swimmingness or moisture (*ύγρον*) described by Lucian. Flaxman made a drawing of this statue, whilst in the possession of the Duke Braschi. It was found in a vineyard, at Rome, towards the end of the last century (Flaxman, *Lectures*, pl. 22). The vase and drapery here seem placed nearer to the body than in the coin. In all the statues the hair is bound by a simple fillet, and is gracefully wavy, and confined closer to the head than in the Medici statue. These peculiarities may be well seen in a bust now in the Louvre, numbered 59, and formerly in the Borghese Collection. It is in Luni or Carrara marble, and has been encased in drapery of the 16th century. Another bust, highly esteemed by Mengs, is to be seen in the Royal Collection at Madrid (Mengs, vol. ii., p. 7), which is undoubtedly a copy from the same original. A second statue exists in the Vatican. It has remained in the cortile of statues of the Belvedere since the time of Julius II.; and one of the later Popes had the lower part of the figure covered with a stucco drapery, which is moveable at pleasure. Thus it has been engraved in Mus. Pio Clem. vol. 1, pl. 11 (Bunsen, vol. ii. part 2, p. 232). Another statue is on an external balcony (H.B. p. 416) of the Vatican; it has been engraved by Episcopius and Perrier, and is the one given in the woodcut illustration above (Bunsen, vol. ii. part 2, p. 194). The surface has been much injured and spoiled by injudicious restorations; nevertheless, the attitude and general appearance correspond accurately with the other repetitions of this chef-d'œuvre of Praxiteles, and we still have to hope that a more perfect copy may yet be discovered.

199. PSYCHE.

Fragment, life size, of Grechetto marble; from NAPLES; found in the Amphitheatre at Capua.

The upper part of a lovely female figure, with a great portion of the body naked, but an edge of the drapery remains to show that the rest may have been covered. The head droops, and the expression is earnest. A remarkably fine work. Probably part of a group. Traces of wings behind determine the name of the figure.

Engraved in Millingen; Mus. Bor. No. 203; Clarac. Musée, pl. 649; No. 1493; Neapels, p. 65, No. 203; Gerhard, Ant. Bild. pl. 62, No. 1.

200. OWL UPON A SQUARE PLINTH.

With a Greek inscription.

201. IRIS, HECATE, OR LUCIFERA, WITH TORCH.

Female in floating garment, with *sphendone*, or diadem. From VILLA ALBANI. Called by Clarac, JUNO.

The goddess seems to be springing from a rock. The antique portions of the drapery are excellently arranged and skilfully wrought. (See Gerhard's Lichtgötter, taf. iii. No. 5, same as Millin. Vases, i. 56, Gall. Myth. 93.) Iris, with torch also, is seen on the Lycurgus Vase.

Restorations: The head, with modern diadem, is antique, but not originally belonging to the figure. A few traces of hair from original head may be seen falling on the shoulders. Both arms, including the torch, are new; also the greatest part of right foot, the left leg, and some portions of the drapery.

Engraved in Clarac. Musée, pl. 415, No. 719; Bunsen, vol. iii. part 2, p. 466; Raffeï, Osserv. sopra alcuni Ant. Mon. p. 25; compare Flaxman, pl. 46.

202. PAN.

A small statue attached to architecture. From Pittaki's Collection at ATHENS.

Engraved in Clarac. Musée, pl. 726 F, No. 1736 K; Pittakis, Eph. Arch. d'Athènes, No. 383; Schöll. Arch. Mittheilungen, tal. 5, fig. 9.

Dimensions: Height 3'4"2.

203. CUPID (ERÔS.)

Portion of a statue, life size, of Parian marble, from the VATICAN. It was originally discovered at Centocelle, on the road between Rome and Palestrina.

This beautiful fragment represents the son of Cytheræa; his appearance and arrangement of the hair alone would decide the point, but there are the unequivocal marks of his having had wings in the holes at the shoulders, where they were attached. There is a great resemblance between this head and style of figure and the so-called statues of Adonis of the Vatican (No. 282), found also at Centocelle, and the so-called Adonis of Capua (No. 313).

Restorations: The tip of the nose. The legs and arms have never been added.

Engraved in Mus. Pio. Clem. vol. i. pl. 12 ; Bouillon, vol. i, pl. 15 ; Pistolesi, vol. v. tav. 34 ; Clarac. Musée, pl. 649, No. 1494 ; Bunsen, vol. ii, part 2., p. 165 ; Mus. Nap. No. 54.

Dimensions : Height,

204. MODEL OF THE TEMPLE OF NEPTUNE AT PAESTUM.

Made of the actual material of the columns.

205. SQUARE ALTAR OF THE CAPITOL.

THE BIRTH OF JUPITER.

From the Capitol at Rome.

This remarkable altar, dedicated to Jupiter, was formerly at Albano, in the Villa Savelli, afterwards called Paolucci. It is not improbably the same monument that was seen at Grotta Ferrata in the days of Pirro Ligorio, and originally dedicated in the temple of Jupiter Latialis on Mount Albanus.

Engraved in Mus. Capit., vol. iv. tav. 5—8 ; Mori. Atrio., tav. 3—6 ; Bunsen, vol. iii. p. 229 ; Millin. Gal. Myth., No. 19.

Dimensions : 3'7''·6 by 3'0''·3.

206. SOSIBIUS VASE.

Of Parian marble, from the LOUVRE, originally in the Borghese Collection.

Adorned with eight Bacchic figures approaching an altar. The females exactly resemble bacchantals on a frieze in Villa Albani (Zoega, pl. 84). Upon the base of the altar in the original is inscribed

ΣΟΣΙΒΙΟΣ

ΑΘΕΝΑΙΟΣ ΕΠΟΙ.

The name of the artist Sosibius, mentioned in this inscription, is not otherwise known. The form of this vase exactly resembles those in painted clay, commonly called Etruscan. The handles are ornamented with four heads of geese and four masks, eight figures being sculptured round the body of the vase. They are followers of Bacchus, one like Mercury, the other like Diana. The formal style of art upon these two figures, contrasted with the rest, is very remarkable. Among the other figures we recognise repetitions of the Scopas females, already described in p. 38.

Engraved in Bouillon, vol. iii. vases, pl. 8 ; Cl. Cat. No. 332 ; Clarac. Musée, pl. 126, No. 118 ; Mus. Nap. 223.

207. FUNERREAL VASE.

Of Pentelic marble ; solid ; in the form of a Lecythus vase. From MUNICH.

Discovered by the late Baron Haller in Athens.

On the front is a family parting scene, with the names of each figure inscribed above them. The deceased matron Eucoline (ΕΥΚΟΛΙΝΗ) is enthroned, and receives the last farewell of those belonging to her. Her parent, Chæreas (ΧΑΙΡΕΑΣ), supports her, whilst Onesimus (ΟΝΗΣΙΜΟΣ), probably the husband, is in the act of taking leave. A sorrowing nurse introduces two children,—one an infant in arms, the other a little boy who has already advanced to his mother's knees. On the smooth surface traces remain of black and red colouring. The sculpture is of a free and ornamental period of Greek art. This may have served as a heading to a stêlê or funereal monument.

Engraved in Kinnaird's Supplement to Stuart's Athens, vol. iv. pl. 2, fig. 5 ; Glyptothek Catalogue, No. 80.

208.

SACRIFICIAL ALTAR.

Dedicated to Mercury. From MUNICH. Formerly in the collection of Duke Braschi, at Rome.

Roman workmanship. The figure of Mercury is twice represented on opposite sides ; the other spaces are filled with two female figures—one, a Muse with a lyre ; the other, a priestess with basket and pitcher (*præfericulum*). The upper part seems formed to receive a brazier for the sacrificial fire. The four upper angles are adorned with winged Sphinxes with doubled bodies to suit both sides. Winged monsters below are treated in the same manner.

Described in Glyptothek Catalogue, No. 177.

209. TRIANGULAR BASE OF A CANDELABRUM OR TRIPOD.

Of Pentelic marble. From DRESDEN. Formerly in the Chigi Collection.

The cornice and two sphinxes have been injured. On one side the bas-relief represents Hercules carrying off the tripod from Delphi, and Apollo, with his bow, endeavouring to prevent him, by taking hold of one of the ears of the tripod. Hercules threatens him with his club ; the *omphalos* on the ground between them. The second side : the tripod restored to Delphi, and placed on a column, being decorated with fillets by a priestess, and a priest holding a burning torch. On the third, a priest and priestess feeding a lamp raised on a columnar pedestal.

Engraved in Becker, Augusteum, vol. i. No. 5 ; Le Plat, No. 3 ; Millin. Gal. Myth. Nos. 55, 56, 57, pl. 16 : Meyer, Geschichte der Kunst, taf. 4, figs. B, C, D.

210.

ALTAR (CIRCULAR).

From the LOUVRE.

Modern, and ornamented with figures in bas-relief from pictures at Pompeii. In the Louvre it supports the famous circular table of twelve gods found at Gabbii, seen in pl. 258, No. 18 of Clarac. Musée.

Engraved in Clarac. Musée, pl. 140, No. 381 ; Clarac. Cat., No. 381.

211.

A TRIPOD.

From the GLYPTOTHEK at MUNICH.

212.

VICTORY, STANDING ON A BALL.

Bronze gilt. From BERLIN.

213.

CINERARIUM, OF LUCILIUS.

An octagonal sarcophagus or ash-chest, dedicated according to the inscription to a Saturnina. From the CAPITOL. It here supports a vase inscribed with the name of Sosibius.

The upper portion is decorated with branches of vine and myrtle, between

Silenus masks; vittæ or fillets hang from them. One side is occupied with the inscriptions, and the remaining seven have a Cupid in each. These figures are charmingly executed. All have wings. The first Cupid to the right of the inscription plays the double pipe; the second clothed in a garment of very thin texture enveloping the right arm entirely, carries a lantern in his left hand; he wears a garland round his neck, and on the head also, an apt illustration of Horace; "Dicitur ex collo furtim carpsisse coronas." Horat. lib. ii. Sat. 3, page 352, Milman. The third holds a large torch, at which he is lighting a smaller one; the fourth, with crown on head, holds a very small inverted torch (the original action was that of playing on the crotals); the fifth crowned around the head, seems

to be dancing; the sixth, crowned with a fillet or bandage, plays the lyre, and the seventh plays the flute: his chlamys is wound round his left shoulder. His attitude, leaning against a column, recalls that of the satyr statue, No. 253. There is no crown upon his head, but one round his neck.

Neck chaplets were not uncommonly worn on festive occasions. They are often seen in ancient art. A bust of Cupid is so adorned on gems in the British Museum and at Florence. (Tassie, Nos. 6557 and 6558, plate 43.) Hercules also, returning from a carousal, has his neck adorned with roses. (Zoega, Bassi Rilievi, tav. 67, vol. ii.) A garland was worn on the neck, that one might enjoy the sweetness of the flowers. It was called by the Greeks, *hypothumîs*, ὑποθυμῖς. Garlands were sometimes worn across the body, as in vase paintings. (Tischbein, vol. ii. p. 45; Winckelmann, Mon. Ined., No. 200.)

The lantern in ancient times was an important assistance to revellers on their way home through the dark streets of an ill-paved town. It is seen in the hand of a Cupid conducting a party, after a symposium, on a gem. (Tassie, No. 7235, plate 43.) The Greek for lantern was *phanos*, φανός.

Engraved in Mus. Capit. vol. iv., tav. 57; Bunsen, vol. iii., p. 167.

214. VACANT.

215.

EURIPIDES.

Small sitting figure of compact Greek marble, from the LOUVRE. Was discovered at Rome, on the Esquiline Hill, in 1704, formerly in the Villa Albani.

The titles of thirty-six of his plays are inscribed in Greek upon the flat surface at his back. See Portrait Gallery, No. 9.

DIIS MANIB
D·LVCILIO·FELICI
D·LVCILIVS·SOTERI
PATRONO·B·M·

†

CANVLEIT·SATV
RNINETCANVLFIV
ATIMETVS·LIBERTSV
ARAM·POSVIT·LIBES
ANIMO·SIBI·ET·SVLS

Restorations : The right arm from shoulder, and left fore-arm, mask, &c. The figure is restored both in Bouillon and Winckelmann.

Engraved in Winckelmann, Mon. ined. No. 168. Bouillon, vol. iii. pl. 18. Clarac. Cat. p. 32. No. 65. Clarac. Musée, pl. 294. No. 2098, c.

216.

CANDELABRUM.

Large, with Masks. From the LOUVRE.

A composition, tastefully arranged by Piranesi, of various fragments of altars, candelabra, and tripods. One cannot recognise in the entire construction the severe simplicity of the ancients; it is impossible to withhold admiration from the bold and spirited distribution of the parts and effect of the *ensemble*. Piranesi, who was a famous architect, and is now better known by his numerous engravings, always bestowed a certain effect of magnificence, or rather gorgeousness, upon every subject he chose to represent. It is through him, therefore, that we have derived peculiar ideas of the glories of Imperial Rome, and the present pile may be justly regarded as one of his trophies.

Engraved in Bouillon, vol. iii. Candelabres, pl. 1; Clarac. Musée, pl. 141, No. 120; Clarac. Cat. No. 208.

217.

HEAD OF MAGNUS DECENTIUS.

See Portrait Gallery, No. 76.

NOTICE.

I AM indebted to Mr. F. C. Penrose for many valuable suggestions in the arrangement of the Greek Court, and more especially for the details of the curves and mouldings; a subject which, by his recent studies of the Greek monuments, Mr. Penrose has made entirely his own.

The architectural features of this court have been reproduced from accurate measurements furnished by Mr. Penrose, having been taken by him during his residence in Greece. The model of the façade of the Parthenon, also by Mr. Penrose, has been placed in the Greek Court for the especial purpose of exhibiting those peculiarities of Greek curves which he investigated, and the description of which will be found at page 6.

In the absence of any ancient Greek monument capable of being reproduced in fac-simile to serve the purposes of the Greek Court, as erected in the Crystal Palace, we have been constrained to depart from known Greek arrangements; but, at the same time, it has been our earnest endeavour so to apply the various features of Greek architecture, as we could imagine the Greeks would have done had they had the same purposes to serve, and the same binding lines to follow.

The order selected for reproduction is that of the Temple of Jupiter, at Nemœa, in Argolis, the columns of which are 34 feet high and 5 feet $3\frac{1}{2}$ inches in diameter, whilst those of

our reproduction are 17 feet 6 inches high, and 2 feet $7\frac{1}{2}$ inches in diameter; so that ours is about one-half the original scale.

In a colonnade necessarily partaking of the nature of a screen, a frieze ornamented with triglyphs would have been objectionable; for this reason a frieze copied from the Choragic monument of Thrasyllus, at Athens, has been preferred.

Although in that example there are no incised names between the wreaths, and although there is no authority for placing the monogram within them, yet inscriptions upon the architrave were common in Greek temples; and we felt it to be most probable that, in the frieze from which our example is taken, the usual enrichment of triglyphs and metopes was supplied by coloured decorations. In the absence, however, of sufficient authority for this, we were led to adopt a method of adornment which, although it may not have been employed by the Greeks, has at least the advantage of placing constantly before the public the names of those who illustrated so important an epoch in the civilisation of the world.

The square piers or antæ are adapted from the Propylæum at Priene, and other examples.

The ceiling under the gallery was arranged by Mr. Penrose; its two end bays are taken from the ceiling of the Propylæa at Athens, and its three centre bays from the ceiling of the temple of Apollo Epicurius, at Bassæ, in Arcadia. For the decorations of these ceilings, and for the colouring of the Greek Court generally, I am alone responsible.

OWEN JONES.

CRYSTAL PALACE,
June, 1854.

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v. 2

THE GETTY CENTER

